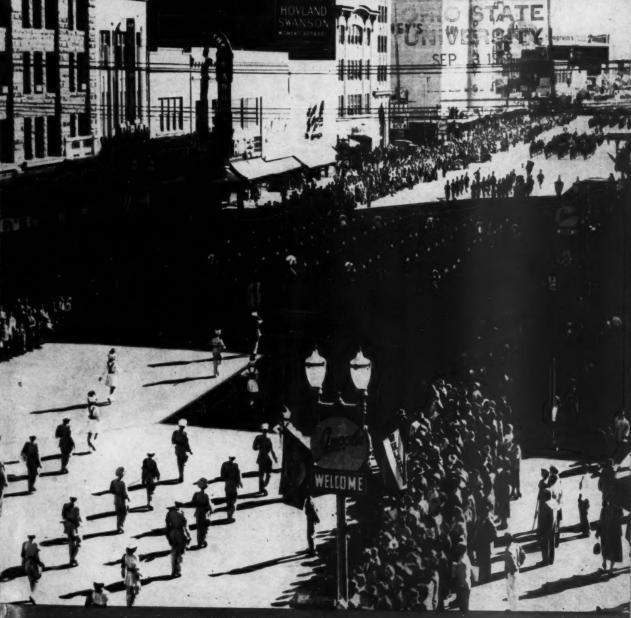
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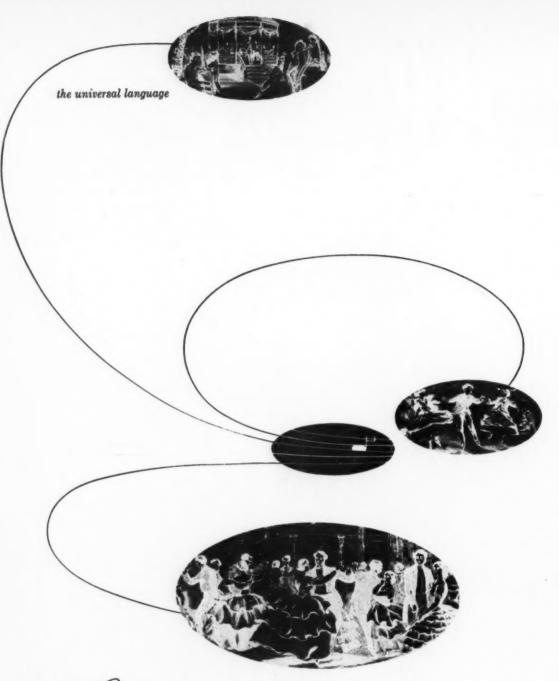
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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 30, No. 1

September, 1958

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Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Alvin Nelson and John Fitzer, Art Production Mary Louise Fletcher, Teen-Age Editor. THE SCHOOL MUSICIAN. is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

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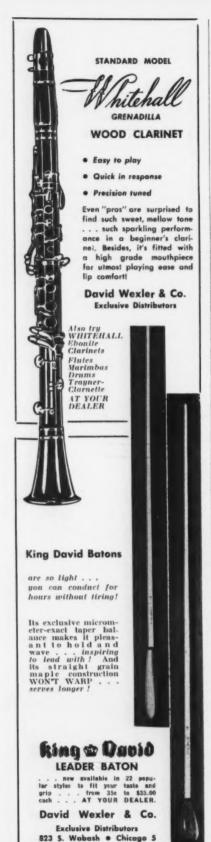
is inserted in barrel joint when beginner's embouchure strengthens. Beginner or advanced student can play easily and naturally at true A-440 pitch...with full sound, proper intonation.

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"They Are Making America Musical"



Louis E. Meek of Granite City, Illinois

Charter Member, American School Band Directors Association

"I have a definite yearning for playing the finest concert music that is written for bands, because I feel that in doing that I am giving my students an opportunity to enjoy and appreciate good music — not only for now but for the rest of their lives." says Louis E. Meek, a Charter Member, and Illinois State Membership Chairman of the American School Band Directors Association, Director of Music, Granite City Schools, Granite City, Illinois.

Louis Meek has 'a wide and varied background in music and education. He attended Knox College, Galesburg, Illinois, and Illinois Wesleyan at Bloomington. After graduation he studied with some of the outstanding teachers of trumpet and cornet, including the late Herbert

L. Clarke and played professionally.

He started his teaching career in 1934 at Johnston City, Illinois. Today on teaching his 20th year at Granite City, he has his regular high school organization of 90 members and three grade school bands under his jurisdiction. His Senior Band was a consistent State Winner until 1946 when the band dispensed with band competition to go on tours to Memphis, New Orleans, Texas and numerous other places; however, he still enters State competition for solos and ensembles. A typical school year is 70 appearances of the band including monthly winter concerts besides rades and all school activities.

Though he is very busy with his school duties, which he thoroughly enjoys in his new music quarters that consist of a large band room, a string room and 17 other rooms, he finds time to repair recorders and rodios for all the 13 elementary schools. His hobby is electronics, especially recording and sound reproduction. He is quite proud of his 17 year old son, Bruce, who

has been his first chair cornetist for the last four years. The Staff of THE SCHOOL MUSICIAN takes great pride in presenting Louis E. Meek, a man who has, and will continue to devote his life to the youth of his community which is testimony that he is truly "Making America Musical."





September, 1958

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SUR EASE

Slingerland Introduces "Olympic" Pedal Tympani



The new Slingerland "Olympic" pedal tympani. Suspended parabolic copper kettles produce fine tone.

When the pedal is set at a definite pitch — the note remains constant — no deviation in intonation — the clutch cannot slip — there should be no maintenance costs.

The kettles are polished, buffed and clear lacquered. The hoops, tension rods and suspension rods are beautifully chrome plated. Large roller wheels, with brakes are standard equipment.

These new Tympani list at \$590.00.

Wenger Introduces 'Just-O-Matic Music Stands

The popular friction type completely adjustable music stand has just been placed on the market in a new style by the Wenger Music Equipment Company, Owatonna, Minnesota. Available in three styles, each with identical adjustment devices, and weighing less than five pounds, the new 'Just-o-matic stands feature unbreakable cast aluminum bases, aluminum desks and brackets, and unique nylon life-time friction type adjustment devices that permit finger tip adjustment for height and desk tilt.

The new series represents the first time anyone has attempted to combine modern graceful design and color with complete adjustability in music stands. Brushed aluminum trim on the #20 and #30 styles adds sparkle to the graceful styling and makes the stand a suitable complement on the stage to the colorful uniforms of the band or the formal attire of an orchestra. Also available in the more traditional design and color (grey or black) is the #40 style. For further information and prices, contact Wenger Music Equipment Company, Box 300, Owatonna, Minnesota.

One-Piece Pruefer Ebonite Clarinet



Band directors will be pleased with the new addition to the PRUEFER line of clarinets. The Festival Model one-piece clarinet, exclusively distributed by Targ & Dinner, Inc., prominent wholesalers located in Chicago, can be assembled by the student in just a few seconds, and because it is made of ebonite, it is break-proof, crack-proof, and shrink-proof.

The nickel silver keys are extra strong and will not break, bend or jam. The metal parts are triple plated with hard chrome finish. All PRUE-FER instruments are hand fitted and assembled.

The PRUEFER Festival one-piece clarinet is ideal for the school orchestra and marching band. Bb Boehm System, 17 keys, 6 rings in a DeLuxe Clarinet case, it retails for \$139.50.

Do you have a SMART IDEA?

Send us a photo and/or write-up.

Buescher Introduces New Type Economy Saxophone



A new saxophone, which retails at \$100.00 less than other American alto or tenor saxophones, is now being introduced by the Buescher Band Instrument Company through franchised Buescher dealers.

Designated as the Buescher "Academy" model, it is an entirely different concept in saxophone styling than any instrument currently on the market. Designed primarily for the beginner or student player, it has a range of more than two full chromatic octaves . . . from low C to high C\$\mathcal{L}\$. Yet certain keys used by professional and advanced players for alternate fingering have been removed to obtain the great economics which make possible the extremely low cost.

The new Academy is beautifully in tune, free blowing and has a rich, powerful tone. It is finished in long-wearing, satin gold colored metallic lacquer . . . the same finish used on Buescher saxophones now being used in Lawrence Welk's famous band.

The quality of these instruments, coupled with their low cost, is expected to give bandmasters and other school music instructors an opportunity of making the saxophone a much more important part of the entire school music program.

Further information about the Academy model may be obtained from the Buescher Band Instrument Company, Elkhart, Indiana. the big switch is to

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The recent addition of 10 new Ludwig drums, all equipped with the new Ludwig plastic heads, accent both the sound and appearance of the Kemper Marching Band, according to Lt. Bell.

More and more of the nation's leading musical organizations are switching to Ludwig. Contact your nearest Ludwig dealer, or write direct to Ludwig Drum Co. for information.

FREE! Every drummer will want a copy of "MY LIFE AT THE DRUMS" by Wm. F. Ludwig, President of Ludwig Drum Co., and one of the world's foremost drummers. A fascinating 65-year history of drumming as seen through the eyes of a man who has spent his life in playing, building and improving the drum.

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The Grassi flute is more than a beautiful school instrument. It's a musical experience your students will cherish more with every playing. Here is true craftsmanship — perfect key action — pure balanced tone through each note of the scale. Even the critical low register speaks crystal-clear and strong.

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Armstrong Presents New "E Flat" Soprano Flute



W. T. Armstrong Company, Inc., Elkhart, announce the introduction of an Eb soprano flute as a companion item to their line of flutes, alto flutes and piccolos. The new unit is currently in full scale production and orders are being accepted for prompt delivery.

The Eb soprano, smaller in bore than the conventional flute and four inches shorter, is pitched a minor third above the C or concert flute. No special parts are needed since it can be effectively used on Eb clarinet parts without transposition.

In discussing his company's new product, Ed Armstrong, head of the firm, says, "Flute in the Eb registration is possessed of a beautiful lyric tone color as well as unusual blending qualities."

"While, at various times in the past it has been productive of some interest, the current enthusiasm for it indicates that its permanent adoption as a regular member of modern concert band is imminent."

"The tremendous emphasis on flute study in recent years has inclined bandmasters everywhere to seek means of diversifying their flute sections. We feel that the provision of an Eb flute will be a valuable step in this direction and it should, at the same time, revitalize the often neglected Eb clarinet parts."

Sterophonic Sound Now Available On Discs

Stereophonic Sound on record portends a virtual revolution in the listening habits of America's music lovers . . . be they long hair, pop music or rock 'n' roll fans.

The prediction was made by Jack Oxman, executive vice-president of Paramount Enterprises, Inc., New York City, whose firm was the first to exhibit a complete line of stereophonic record sound systems in Chicago.

Manufactured by its Hallmark division, Paramount Enterprises, Inc., ute

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ELKHART, INDIANA

demonstrated its complete stereo record library and player systems at the Sherman Hotel in April.

A giant step above regular high fidelity, stereo sound is made possible by the development of a new technique in record making and a specially engineered sound cartridge.

The Hallmark systems shown, operate to produce their unique sound in this way. Beginning with the record itself, two individual sound tracks, instead of the usual one, are cut at 45° angles on the two sidewalls of every tiny record groove.

During record play, the single stylus of the specially engineered Hallmark cartridge picks up each sound track individually and passes each to one of two individual amplifiers and then to two separate speakers.

To the listener hearing the two separate sound tracks simultaneously, the effect is a unique tonal sensation and multi-dimensional listening quality.

Hallmark's complete line of stereo sound equipment ranges from a portable model priced at \$149.95 to giant consoles with AM-FM radio, priced at \$1,995.00. Hallmark also makes individual speakers and stereo players beginning at \$29.95 to enable persons to convert existing hi-fi equipment to stereophonic sound.

The New Leblanc "French-Fashion" Swab!

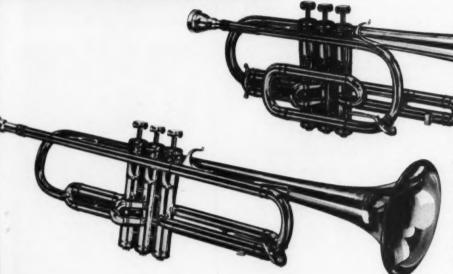


For those clarinetists who are up-tothe minute in style, there is a new swab that has just made its U. S. debut from the fashion centers of Paris. Made of fine imported linen, the new Leblanc "French-Fashion" swab is full kerchief-style, 18 inches square, with a bright red ribbon draw-string. The durable, highly-absorbent fabric actually polishes the clarinet bore as it dries it. This material will keep the inner surface of the clarinet clean and highly polished, yet cannot scratch or mar the bore. Prices: \$1.25, with solid white linen, \$2.25, with special "lyre and birdseye" design on finer fabric.

The Leblanc "French-Fashion" Swabs are available at local music stores everywhere. Chieftain BRASSES by MARTIN

CHIEFTAIN CORNET—Mellow, yet sparkling in timbre, the voice of this new instrument is true cornet quality. Acoustically designed for ease in speaking, finest intonation. Length, 16¼ in.; hand engraved bell, 4¼ in. diameter. Lacquered brass finish, nickel trim. Complete with medium cup mouthpiece, music lyre and quality case.

\$139.50



CHIEFTAIN

TRUMPET – Slightly more brilliant than the cornet, though tonally rich and full, this trumpet has easy response and flexibility that is truly outstanding. Length, 21½ in.; hand engraved bell, 4¾ in. diameter. Lacquered brass finish, nickel trim. Complete with medium cup mouthpiece, music lyre and quality case.

\$139.50

CHIEFTAIN TROMBONE-

Concert-quality tone is combined in this instrument with finest, trouble-free slide action . . . made by Martin specialists. Balanced intonation, unusual flexibility. Bell is 7 inches in diameter. Lacquered brass finish, nickel trim. Complete with mouthpiece, music lyre and quality case.

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Martin Produces Calendar For School Music Directors

Whether you are scheduling dates for your school band, orchestra or choral group a new "Date Keeper" calendar now available to school music directors will make advance date notice quick and easy. The Martin Band Instrument Company of Elkhart, Indiana designed the large 28" x 40" wall type calendar with separate lines on each date with a "B" for Band, "O" for Orchestra and "C" for Choral. The calendar begins in September of 1958 and runs the ensuing months through August of 1959.

By separating each music group: Band, Orchestra and Choral; Martin



Fritz Holtz, Martin Sales Manager (left); Jim Ash of Ash Advertising Agency (pointing); and Martin Band Instrument Company President, Robert Stahr, check layout of new "Date Keeper" calendar printed for school music directors and students.

felt that date keeping would be simplified and far easier as an accurate reference for both the director and the student. Ample room on each individual date throughout the year is given for pre-scheduling the long list of practices, concerts, rehearsals and other appointments.

Other interesting features of the "Date Keeper" that will be appreciated by band and orchestra directors are the useful tips that Martin included for normal care and checking of saxophones, trumpets, trombones and other brasses. Martin accomplished this by using the open spaces that occur in each calendar month.

The "Date Keeper" calendar is available through Martin Band Instrument dealers throughout the country. Names of local dealers will be supplied upon request from the Martin Band Instrument Company of Elkhart, Indiana.

PLEASE MENTION THE SM WHEN WRITING

Septe

Martin Frères Woodwinds help your band go places-faster!



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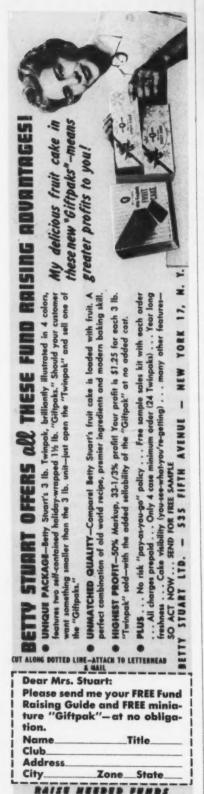
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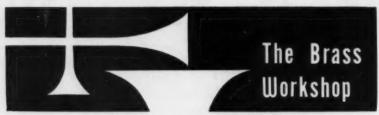
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1958

September, 1958



BASILVI



By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

It is good to place vacation behind and start a new year. I am sure that you are full of new plans, ideas and ambitions for your groups. New field shows, formations and instrumentation are high on your list.

It might be appropriate also to consided a review of specific problems connected with brass players and instruments and our first column will review these. First, let us consider condition of the instrument:

1. All serious dents should be removed. These have a way of accumulating during the summer and very often impair the response of the instrument.

2. All slides should be freed and lubricated. Trombone slides should be checked for worn spots and alignment. They should be cleaned, lubricated (oil or cold cream and water), and the susceptible water key checked for fitting the vent tightly and with a good cork.

3. Valves should be cleaned (also casings) and the corks and felts checked for condition and alignment of the valve holes with the tubing. Missing valve buttons, casing caps, etc. should be replaced to keep the instrument clean and protect it.

4. All brass instruments should be thoroughly flushed and disinfected. This is a matter of hygiene and also a means of insuring that the instrument produces the sound which the manufacturer built into the instru-

5. All mouthpieces should be cleaned in the throat. Nicks on the rim, worn plating or dents from dropping the mouthpiece on its stem mean a trip to the repair shop or replacement.

6. Springs for valves are inexpensive and weak ones should be replaced in sets. A little, heavy lubricant rubbed across the windings of a spring will often remove a "clicking" in the

7. Have a few extra sousaphone shanks on hand!

Among the new developments for brass instruments which you may wish to investigate are bass trombones with E attachments as well as the F attachment. The advantages of this arrangePublishers should send all material for review direct to Mr. Reynolds.

ment are several: 1. the ability to play the b natural above the pedal Bb without having to extend the F attachment slide. 2. the ability to play chromatically through the low range of the instrument without stopping to make readjustments. 3. The greatly increased facility with the slide throughout the range of the instrument due to the addition of an additional set of slide positions and alternates.

Now available commercially are the new conical tuba mouthpieces developed by Dr. Frederick Young at Carnegie Tech. (See School Musician,

(Turn to page 64)

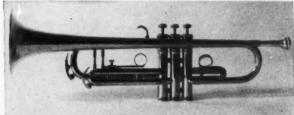


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Q. Who sells King Band Instruments?



Professionals! Music dealers who know their business and know their band director friends' business as well. These are men who sell music, with energy and enthusiasm and knowledge. They believe in music. They believe in Kings.

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Flute Instructor, 427 North Second St., DeKalb, Illinois

It's "Back to School"

It's Fall again and school is getting under way. It would be interesting to know whether or not any flutists followed through on the suggestions for summer practice that were given in our June issue. With school beginning, the band director has the job of starting the new school musicians along the right track as well as corraling the older ones into a performing organization. So we'll again try to give some hints for finding those new flute students

It would be easy if there were some hard and fast rules to go by in finding the flute student, but since there aren't it might be well to look for these variable factors:

Large overbite or receding jaw: This is a handicap in flute playing because

it is difficult for the student to even up the lips. The upper lip usually protrudes so far out from the lower jaw that is becomes an obstacle. The only way a person can produce a good enough tone is by pushing the lower jaw forward and this becomes too uncomfortable to continue playing.

Large tear-drop upper lip: There are probably any number of people who play the flute with this disadvantage and some of them very well, too. However, it is hardly fair to allow a student to begin on this instrument with such a physical impediment to flute playing. This is not to say that they couldn't succeed on another wind instrument such as a reed or brass. But it means that they would have to twist their mouths out of shape in order to aim that air stream at the proper point in the embouchure hole

Publishers should send all material for review direct to Mrs. Poor.

of the flute. The "tear-drop" gets in the way - and sometimes it causes a "fuzzy" sound; occasionally the tone can be produced by blowing down into the hole but it frequently is extremely flat.

The only way to really know whether or not a student will succeed in producing a tone is by letting him try. Be sure to take only the head joint for this. Follow these steps:

I. Place the edge of the hole at the edge of the lower lip between the red and white skin. If the lower lip is very full, try a little above this.

2. Caution the student not to lean or reach forward towards the flute. You place the flute on his lip. It's not like eating corn on the cob!

3. Ask him to smile slightly and blow gently saying "Tu." Usually the first time he will blow too hard. If the flute is placed correctly and/or the air column is small enough, he need only to blow gently to produce that tone. If the air column is too large (and you can sometimes notice this by observing the steam on the embouchure plate) simply ask the stu-

(Turn to page 66)



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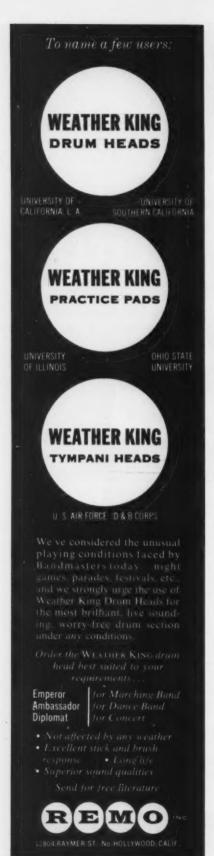
From the flute shop of Armstrong comes an amazing new Eb soprano flute — providing an ideal solution to the high woodwind register in band. Its vastly superior intonation, incomparable beauty of tone, and complete freedom from shrillness — blending with the band rather than standing apart — makes it a natural step forward in instrumentation. No transposition is needed — the part is already there.

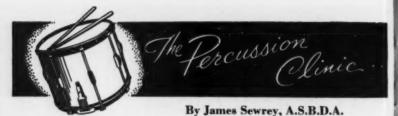
This new Eb soprano is slightly smaller in bore and four inches shorter than the C flute. It incorporates all the traditionally famous Armstrong qualities of musical excellence and mechanical stamina. Its effortless response recommends it for even elementary beginners.

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Of Drummers and Things

"Hail, tub thumper's, well met." I've lately heard of thy bereavement and have come to dispel the gloom from thy brow. Summer is past 'tis true; but, come let us make music together. Well, anyway, I trust your summer was drumistically profitable and that in performance you will do well.

A good friend and colleague of mine, Frank Arsenault, has come forth with a very interesting and excellent recording of the twenty-six rudiments and some six or more rudimental drum solos. The W. F. Ludwig Drum Company was instrumental in having Frank Arsenault do this recording. As you may or may not know, Frank is the drum instructor for the National Champion Skokie Drum & Bugle Corps besides being a National Champion of Rudimental Drumming. This recording is a must for your library. The record sells for \$4.00 and may be purchased direct from the W. F. Ludwig Drum Company or from your local music dealer.

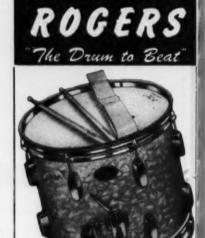
Of consequence to all drummers is, of course, the advent of the PLASTIC HEAD. All major drum companies now supply their customers with the plastic or calfskin heads as they so desire. The plastic heads come in various sizes for the various type of percussion equipment, and in one company, the heads come in three diffierent strengths. The heads come in clear plastic, a frosted plastic, and a milk-colored plastic. Each, from what I understand has a different laminating process. The main thing, is that the plastic head means a preset tension will remain constant, no matter what the weather, and for this the drummer can be thankful.

For those of you who have been away from your percussion instruments because of one reason or another, and are now taken to task to get back into the 'swing-of-things', should have in mind some progressive conditioning process whereby you'll be exercising the fingers, hand, wrist, and forearm. It goes without saying, that the same is true for those of you who are doubling on some other percussion instrument. May I refer you to

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the Percussion Clinic in the September, 1957 issue of THE SCHOOL MUSICIAN for suggested conditioning, warm-up exercises.

The importance of definite care for (Turn to page 68)



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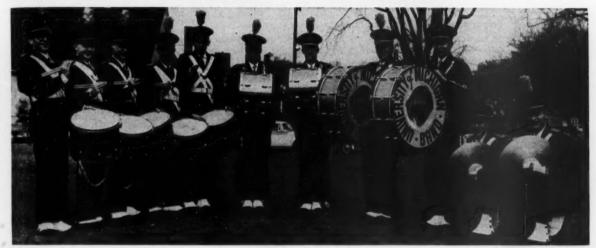
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Woodwind Instructor, West Texas State College, Canyon, Texas

The Practice Routine

The opening of school is an ideal time to consider correct study habits. The wasteful practice session is little better than no practice session at all. What is missing from the practice session is routine and plan. Very little will be accomplished unless there is routine, flexible for the situation but still routine.

It is this writer's opinion that practice on the band music — the contest pieces — plus one contest solo is just not enough. Important as playing the band music correctly is, it is far more important that fundamentals be learned through private lessons and correct practice.

As to the practice routine itself here is one idea:

Slow warm-up—a couple of minutes Sight-reading—daily-about 3-4 minutes Scales and chords—about 5 minutes

(for tonguing and fingers-from Baerman 3rd or some similar text) Some particular problem—about 5

minutes (such as tonguing, or new fingering, or trills, or high notes, etc) Etudes: Technical-10-15 minutes

(like the Rose 32) Slow-type etude—5-10 minutes Adjust and select reeds Solo literature—15-20 minutes

Band, Ensemble, or Orchestra Music Band or Orchestra Study Books-15 minutes

This is only one type of plan; certainly there are many more. Time is precious. Therefore, the various factors must be practiced in relation to the overall time available.

To be effective, the routine should be followed for some time. Naturally, some flexibility is necessary but it is important that routine be established so that the fundamentals can "sink" in.

As the schools reopen let us try to promote good study habits and solid routine practicing among our students.

The Works of Gustave Langenus

Beginning next month and running for several issues will be a series of articles devoted to the clarinet works of the late Gustave Langenus. Clarinet players and teachers are indebted to Mr. Langenus for his precise three

Publishers should send all material direct to Mr. Kaplan.

volume method and other work, his careful editing of the Baermann books, his many arrangements and revisions, and his valuable, original educational solos.

It is safe to say that Langenus's contribution to the teaching field has been considerable. In his remarkable Method the various factors and techniques, fingerings et all, have been isolated and carefully explained. This is in marked contrast to the earlier writers — Klose, Lazarus, Labanchi and Baermann. Baermann accomplished much with his comments but it was Langenus who gave outline and specific instructions to the clarinet method.

In his "training" solos Langenus recognized the need for solo material at various levels. Thus, we find solos in the chalumeau range, others in the sweet range, and some with only moderate technique. That a youngster must have the melodic experiences offered by a solo was a fact well understood by Langenus. It should be mentioned that these little solos were devised as "training" solos; as such they have been of great value to teachers and pupils for many years.

There are a number of additional points that could be made. For instance, Langenus offered as a starting note not the "open-g" which for years had been the "obvious" note but instead "e". The "open-g", asserted Langenus, was a poor note to begin

(Turn to page 70)



Should music educators recommend clarinets of wood or substitute materials to beginners? For the 9 out of 10 who are reasonably careful, we believe you can conscientiously recommend a Boosey & Hawkes Edgware, the grenadilla wood clarinet that's as practical as it is professional. As tens of thousands of student-owners can testify. Edgware is one wood clarinet that takes a lot of abuse. That's because forged nickel silver keys and double lock posts provide the strength to resist rough handling. And, Edgware's specially treated grenadilla wood (joint-ends metal capped) resists cracking due to variations in heat and moisture. The payoff? Your clarinet section has that true woodwind tone that's possible only with genuine wood clarinets. Students are prouder, happier with real professional clarinets. Also, parents are spared the expense of buying another clarinet after the student learns to appreciate the difference. Write today for free literature and name of your nearest BRUNO dealer.

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By Robert F. Freeland

Music Department, Helix High School, LaMesa, California

Stereophonic Discs!

For some time we have had magnetic tape recordings in stereophonic sound to be used with special "stero" (for short) tape recorders. Because the magnetic tapes and playback equipment were quite expensive, compared to records, only a moderate catalogue has been issued. Although many features appear to be in favor of the magnetic tape, phonograph records are the most popular and practical.

Stereophonic discs differ from the present regular ("monaural") long playing discs in the following order. Regular LP's require a pick-up, one amplifier and one speaker or one speaker system to reproduce them. (You may place other speakers at various locations in your room, but this will not produce true stereo sound).

Stereo LP's require a special stereo pickup, for they contain two sound tracks in a single groove; they were recorded by two microphones and two recording devices at the same time. giving a "right", and a "Left" sound track. By using a stereo pick-up, two amplifiers and two speaker systems, suitably spaced in the room, one will, when playing stereo LP's, reproduce the effect of actually listening with two ears: the "right" sound will come from the right speaker, and the "left" sound from the left speaker.

Equipment is on the market now for the conversion to stereo from regular phonographs. Fully equipped stereo phonographs, priced from \$299.98., are available in two forms: one, a pair of matching consoles which can be placed in proper locations in a room; second, a single cabinet and speaker with two bookshelf type speakers which can be placed inconspicuously in the room. Both, RCA Victor and Columbia have issued equipment for stereo recordings.

The advantages of stereo discs are purely sonic. Monaural discs give greatly enhanced sound when played on a stereo system. Recordings of solo instruments or vocalists, full symphony orchestras and choral groups and the like are only slightly superior in stereo; the greatest differences will be noted in records of chamber music groups, small jazz combos, operas, etc. (Caution: Serious damage may result Record and film Companies should send material direct to Mr. Freeland for

to the stereo discs if one attempts to play them on regular monaural phono-

A Journey into Stereo Sound. Samples of stereophonic recording. One 12 inch LP Stereo Disc London ffrr #PS-100, \$4.98.

CONTENTS: Train Sequence; "Espana"-excerpt (Chabrier); Tap Dance Sequence; ("Under the Bridges of Paris" (Edmondo Ros and Orchestra); Rehearsal Sequence (Ansermet Condt.); "Rite of Spring"-execerpt (Stravinsky); "Die Walkure" excerpt from ACT III; Racing Cars Sequence; "True Love" (Mantovani & Orch.); Ceremony of the Keys; "Capriccio (Turn to page 74)



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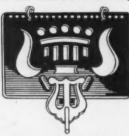
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By Floyd Zarbock

Drum Major and Twirling Adjudicator, 2248 Norfolk, Apt B, Houston 6, Texas

Back from summer vacation getting back into step for another season of football games, street parades, contests, concerts, etc. Although the adventures of the summer have taken place, it will be profitable to reflect briefly on a couple of the highlights.

If you had the opportunity to attend a summer camp, either a twirling or drum major or both, you will have learned several new twirls or techniques for drum majoring. Now, sit down a few minutes and try to recall every single thing you learned. Can you do them all? If you can't, get busy and practice.

The new things you learned will be helpful to others, so take it upon yourself to assist in teaching all the members of your team. In all probability, you will learn new movements, steps, etc., from your friends and thus everyone will profit.

In the November 1957 workshop a simple strut was illustrated to assist in developing new struts. Most twirlers this fall will have a busy season befor them and consequently they will need a "bag full" of different and new

Combination Horizontal and **Vertical Arm Movement Strut**

Refer to the two photographs frequently while reading the following information. When you have finished reading the article once, try to do the strut and after a little practice reread the entire explanation.

This strut is executed in four full steps. The arms, hands, and baton have only two positions. When the second position is finished, the entire strut is repeated.

Position No. 1

Position number one begins on the left foot. By beginning every strut on the left foot, a large amount of confusion can be eliminated. So, remember, do not start a new series of strutting on the right foot.

As the left foot strikes the ground both hands are brought to a horizontal position as indicated in picture number one. The hands are slightly below the shoulders and both hands are at the same level.

Readers should send all correspondence direct to Mr. Zarbock.



PHOTO 1 - Position for counts 1 and 2, or 1 thru 4 of strut.

Notice how the fingers of each hand are held together. By being in this position the hands will never appear too awkward, Many twirlers tend to spread their fingers at the wrong time. If the fingers were spread with the hands in the indicated position, the effect of the strut would be altered adversely. Picture, in your mind's eye, the fingers spread. The spread fingers in gen-(Turn to page 77)

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September, 1958

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Coordinated by David Kaplan

Music Department, West Texas State College, Canyon, Texas

Reviews by David Kaplan

A lot of interesting music has been received over the summer. We have many numbers to discuss this year and as always will appreciate your views and comments.

American Folk Music for Band Book One, arr by Elie Siegmeister Lawson-Gould Cond. score 1.50 parts each .60 1956.

Lawson-Gould is a young company. In their first few publications they have presented us with good educational music. Such is the case with the Folk Songs. Each instrumental book is some eleven pages; the printing is large and clear and the edition attractive. The instrumentation is normal. Important to note is that the fifteen numbers are well arranged to take advantage of conservative ranges. The folk songs are all half or full page affairs; there is no page turning problem. Included in the collection are such folk songs as: Go Down Moses, Li'l David, Skip To My Lou, and many others. The collection is just the thing for bands, both young and advanced. All kinds of combinations, suités, are possible. For the assembly program or some "hurryup" performance, for teaching purposes, or just plain enjoyment consider this edition. Excellent Class C

2 Moods for Band, by Gardner Read, Lawson-Gould, FB 6.00, SB 7.50, 1958.

Mr. Gardner Read is Professor of Theory and Composition at Boston University. It is a pleasure to note this distinguished composer's interest in band. It should be mentioned that the band that "labbed" this music enjoyed it so much that it had to be repeated. The first mood is slow, in a quiet, languid 6/8. The mood is obviously dreamy and peaceful. Any rushing or abrupt phrase endings, therefore, would be detrimental. Melodic material is assigned at various times to the oboe, alto sax, trumpet, French horn, and later to clarinets and flute. Both the alto sax and horn are Publishers should send all complete band arrangements for review direct to Mr. Kaplan.

important here. The trumpet rangextends to B² and muted. The second mood is marked Lively, with Mischief. In a fast 3/4 it should be taken in one. The music, cute and frivolous, must by played lightly throughout. An Eb clarinet is needed here to offer the true tone color and effect. Generally speaking, the music is written in the better ranges. 2 Moods is a welcome addition to the band repertoire; it is pleasing, pleasant and at the same time not too difficult. Class B.

Holiday for Woodwinds, Ted Nichols, Lawson-Gould, score and parts 3.00, 1957.

The third in this series of L-G publications is a pleasant little number for the woodwinds. The instrumentation calls for piccolo, flutes, oboe, clarinets in three parts, alto and bass clarinets, bassoon, the usual saxes. In recent years composers and publishers have been giving more attention to the smaller groups — the brass choir, the clarinet choir, the woodwind choir. This is a healthy development. Program-wise the smaller group provides the needed contrast and interest at

(Turn to page 78)

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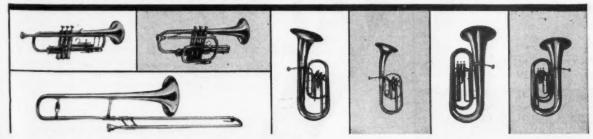
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Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

There is an old adage that goes something like this "Practical application of one's knowledge comes only from experience." Personally, I know of no time of year, better than back to school time, when the experienced person is of more value to the younger generation.

Music teachers, both private and public school, are eager to give of their knowledge and experience to a younger generation in order that we may continue our way of life. The training or refining of our moral or intellectual faculties, or shall we say, "the development of culture" of which we are so very proud. The back to school period of the year is certainly the time of year we want to have, as the expression goes, "both feet on the ground." It is certainly important to everyone concerned to have activities for the ensuing year channelled in the right direction. This becomes a dual responsibility - The teacher must prepare and channel the course of procedure throughout the year, while the student must accept the responsibility for the fulfilment of the course.

Musical opportunities of every kind are beckoning to sur young people — varying according to locality and age groups. The opportunity is there and those with enterprise will enter into the music program of community or school. These ambitious students will find both social and educational benefits rewarding them, for enthusiasm is a great asset and application a coworker. In the overall picture — both teacher and student increase their pro-

Publishers should send all material for review direct to Mr. Organ.

ficiency by entering whole heartedly into the fall music program. The teacher broadens the practical application of his knowledge while the student becomes aware of the acceptance of the teachers knowledge.

Some of us have a summer band camp experience behind us. We had the fun of a vacation and a very gratifying musical experience. We are better equipped musically and technically due to this term of concentrated musical activity. It should not be difficult to get back into the groove. However, whether one has a summer of idleness behind him, or just a short time away from his instrument, there are certain preparatory check-ups that should be done as the fall session comes upon us. We of the double-reed family especially should be thinking well ahead as to preparation and procedure, or shall we say,

"Routine"

Is my instrument in proper playing condition? Are my reeds in good shape or should I have better ones to begin the year with? Should you make your own reeds — maybe you are short on reed cane or other necessary equipment, etc. Do I have proper instruction materials for the necessary work ahead? Overall — Am I equipped to fulfil my obligations properly?

One can ask themselves many more (Turn to page 82)





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September, 1958

31



By Arthur L. Williams, A.B.A., C.B.D.N.A. A Section Devoted Exclusively to the COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Can We As Music Schools Afford to Play Trash?

By Maurice W. Brennon Director of Bands Willamette University Salem, Oregon

Before we can discuss such a subject on common ground, we need some definitions. First of all, how embracing is the term "trash"? Are we speaking of "Rock and Roll" which brought on, at least temporarily, a new "Dark Age" in popular music, or are we concerned more inclusively with poorly written music and poor arrangements of any music?

One may say, "Oh we don't play popular music on our concert programs, and whatever happens on the football field doesn't matter anyway – that's just spirit and noise". But is

it just spirit and noise?

Actually, if we stop to consider it, our football audiences are the largest for which we shall ever perform. Certainly the best advertising we shall ever get is obtained in playing for football games. So it would seem that it behooves us to put on the best of everything we can possibly do to make such shows more appealing and more interesting to the audience. Certainly one of the best methods is by using excellent arrangements of the music embodied in the show. The football shows that really stand out in people's minds are invariably backed with clever, well-arranged music that enhances rather than just "goes along with" the action. It is easy to use cheap, poorly-arranged music with football shows, but the clever, thinking director will never do it. He wants something better — he wants to set an example, and this is one of the true functions of any serious college band director. If there is anyone who, above all others, should set an example, it is the college director. And now we get back to our original question: "Can we as music schools afford to play trash?"

What is a music school? In our thinking it is an institution of higher learning dedicated to show college students — those wishing to acquire the highest degree of knowledge regarding music — how it should be done in the best possible way. In other words we must set an example. If we don't who will?

On the concert stage our job is still a difficult one. With radio and TV constantly blaring musical junk at the public, and since the large majority of the public is untrained and subject to only the more primitive types of music and emotions, it is obvious how difficult that job is. However, with the advent of more and more students into higher education, our opportunities become greater, and we should lose no time in making use of them.

People learn to appreciate and enjoy through repetition and frequent association. So I say we should provide the right kind of association if we ever hope to improve the culture. If we perform poor music either on the concert stage or the football field, we are contributing to a growing delinquency of musical taste and are losing an excellent opportunity to further a cause which we know to be just.

(Editor: This paper was prepared for the Northwest Division meeting of the College Band Directors National Association held at Montana State University, Missoula, Montana, December 6-7, 1957.)

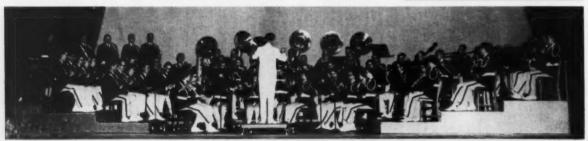
The End

1959 Tri-State Music Festival Dates Set For April 30, May 1, 2 —

Word has been received from Dr. Milburn E. Carey, Festival Manager of the world famous Tri-State Music Festival that the 27th Annual festival will be held on April 30, May 1 and 2, 1959.

For further information on this great festival that offers any school band, orchestra, or chorus, plus soloists and ensembles, an opportunity to compete (Divisional Ratings) on a national basis, write direct to Dr. Milburn E. Carey, Festival Manager, University Station, Philips University, Enid, Oklahoma.

For Top Quality and Service Patronize the Firms who advertise in THE SCHOOL MUSICIAN



CBDNA BAND OF THE MONTH: We salute this month the bands of the University of Georgia, at Athens, Georgia, where Roger Dancz serves as Director of Bands. Roger is also the representative of the Southern Division on the newly created Committee on Public Relations.



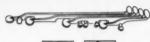
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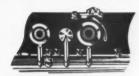
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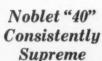
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These hallmarks of quality which you might expect in only the costliest instruments make the Noblet "40" your finest value in a student-priced clarinet. Little wonder that it is acclaimed by teachers, professional musicians and students for its musical, acoustical and mechanical perfection. Here is a clarinet that encourages the beginner; inspires students to honor-winning performance at contest time and compliments the mature musician's artistry.

Fine Mozambique Grenadilla wood, compression-forged nickel silver keys and other "plus value" Noblet features mean dependable, trouble-free performance—less maintenance and adjustment. Before you buy or recommend any clarinet,—compare, test-play the Noblet "40". No other clarinet can add so much to the success of any instrumental music program at such modest cost.









September, 1958

33



Benefits of Musical Participation

Psychological and Mental Benefits

Making music affords a means of self-expression, a balance for emotions and a release from tension, according to scientific and psychological findings gathered by the American Music Conference.

Psychologists who have concerned themselves recently with music's influence now know of its general effectiveness in molding the moods and controlling the emotions of the person who actually plays an instrument. Calm and subdued music, according to Dr. Ralph Habas, will release frustrations and anger. He suggests marches and polkas to counteract the blues. Monotony can be cured by music with a strong beat. Tests made by Dr. Charles Diserens indicate that sprightly music not only can reduce fatigue but can increase an individual's strength. Experiments conducted by Dr. Alexander Capurso, director of the School of Music at Syracuse University, show that zestful, enthusiastic and exultant compositions can perpetuate or express a joyful, stimulated mood and that eloquent, tender, serene, graceful and somber music fits into a sentimental, nostalgic mood. The Pennsylvania Medical Society reports that "Music has a special place in promoting a sense of well-being among nervous and anxious people." Marching music has always been an action motivator and morale builder for young men at arms. According to Dr. Max Schoen of the Carnegie Institute of Technology, "Music has the effect of strengthening our morale."

So influential is music considered to be that President Eisenhower has said, "Music is a universal language which shall one day unite all nations of the world."

The lasting emotional effects of

music were noticed by Richard Fencl, Chicago Park District traffic engineer, in the comparative behavior of motorists returning from a football game and from a music festival. Football fans were in an aggressive, if not belligerant, mood after four quarters of vicariously "hitting that line" along with the football team. Festival audiences, on the other hand, were in a relaxed, pleasant mood following the musical program and their driving reflected this soothed attitude.

The influence music has on the emotions and psychological make-up of the individual is compounded by actual music-making participation. Playing music is much more effective in stimulating moods than merely listening because active musical participation requires a dedication of the mind and spirit. Listening, on the other hand, is a passive action not always absorbing complete attention. Playing music also enables the individual to become personally involved in the activity giving him the opportunity to express his emotional temperament and to experience gratifying accomplishment.

Typical of the practical applications made of music's emotional power is the playing of musical instruments by businessmen. Floyd S. Bordsen, industrial psychologist with Sadler and Assocates, a Chicago personnel management firm, offers music as a remedy. "Conquering worry is a matter of thrusting it aside with another interest," Bordsen says. "Playing soothing and relaxing music offers a change of pace for the individual and occupies his mind with activity unrelated to the business routine."

The amateur musician finds a respite from everyday problems by occupying his mind with music. The reading and translating of musical notes provides an enforced vacation from the problems and annoyances that tighten nerves.

Called a "jet age pacifier" by Dr. Capurso, music-making is becoming increasingly popular not only with business executives, but with housewives, professional men, white collar workers and others who seek to soothe emotions tensed by the hectic pace of modern living.

Athletes have turned to music to inspire and stimulate them during a contest and to cure a post-contest emotional slump. Clarence "Biggie" Munn, athletic director at Michigan State University, feels his football band "leads the enthusiasm of both the team and spectators to new heights."

School children's frustrations and personality difficulties can often be overcome by active participation in music. It often provides an excellent means of letting off extra energy and teaches them the meaning of cooperation and responsibility.

But this musical participation touches more than the emotions. Mental attributes are carefully nurtured by the immediate rewards musical performance grants.

The dedication, creativity and imagination demanded by the playing of a musical instrument are challenges to the mind. By successfully meeting the standards imposed by music, the capacity for abstract thinking, the ability to concentrate and the span of attention can be developed.

Learning to play a musical instrument and progressing in musical proficiency is a mentally invigorating experience for adults and children alike. The taxation of the brain exercises mental powers.

And the fun and sense of accomplishment of playing music result in feelings of satisfaction and self-confidence that stimulate continued mental endeavor.

(Turn to page 79)

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Musically speaking...

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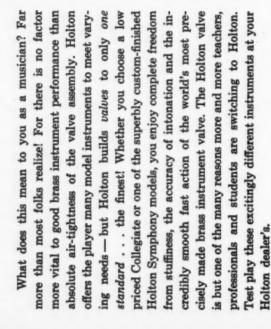
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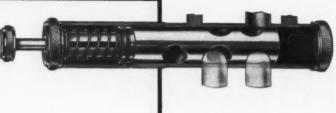
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The "Mysterious" Violin

by Frank W. Hill, A.S.T.A. Iowa State Teachers College, Cedar Falls, Iowa

For 200 years, the violin has been extolled in poem, song, and legend as the instrument of the gods, and a device of the devil. It has been clothed in mystery and endowed with magical musical powers which have made more practical understanding of its nature and usefulness difficult to realize.

For example, legend has it that the older the instrument, the greater its value. This is a myth that needs constant correction. Though the art of violin making reached its peak 200 years ago, craftsmen today construct instruments that are as fine, tonally, as the old masters' products.

Nearly all of the dusty attic relics unearthed today are of no value. Even though they may once have been fine violins, time, cracks, warping, and other ravages of the years, have reduced their usefulness to zero. Like the broken knife that needed, first, a new blade and then, a new handle, necessary repairs would leave little of the original features and would usually cost more than a new instrument.

Violins today are sold in a widely varying price range, depending on the quality of the wood and the type of workmanship. The important features of construction are, for the most part, evident only to performers or those trained to recognize these items.

A few years ago a detailed and comprehensive set of measurement standards was compiled by a committee of the Music Educators National Conference. Based on the accepted fact that it is more important that the child possess an instrument properly adjusted and conforming to exact constructional details, than that he own an expensive instrument, the results have been gratifying in the improve-

ment of orchestras and string playing in the public schools.

Unfortunately, there are still available cheap, poorly-made violins whose low prices and shiny varnish attract purchasers unversed in such matters. Many music stores are ignorant of the intricacies of string instruments, and blandly offer for sale violins, which, because they are badly made, are discouraging to both the student and teacher.

The answer is that a string instrument should never be purchased without the help and advice of someone competent to make a selection. Such a person would pay close attention to the correct size of the instrument (if the child is of tender years), the height and curvature of the bridge, the angle and type of wood in the fingerboard, the adjustment of the pegs, the placement of the sound-post, the quality of the strings, the balance, shape, and resiliency of the bow, and the sturdiness of the case.

These and many more features are highly important if the instrument is to be easily playable and sound well.

Some structural features in a violin, such as the graduation of the wood, the bass-bar, corner blocks, and linings are hidden from view but can seriously impair the tone if not correctly constructed.

Before acceptable instruments are shipped to the music store or purchaser, they should be "shop-adjusted" and meticulously inspected for flaws or failure to meet the MENC Minimum Standards.

Many manufacturers realize the need for string instrument "education" and supply materials designed to be of aid. A colored filmstrip and tape recording showing the processes of making violins is available without charge from the firm of Sherl and Roth, 1729 Superior Ave., Cleveland, Ohio.

The William Lewis violin firm (38 East Adams, Chicago) offers, for the asking, illustrated charts picturing constructional and repair procedures.

A violin, like an automobile, needs care and, often, repair, if it is to serve its purpose to the player. Accumulation of rosin under the bridge should be wiped off with a soft cloth; the bridge must be kept straight, not allowed to bend forward with continued tuning. Strings must be replaced, not only when they break, but when they become false, or the winding separated.

Violins, should never be subjected to extreme heat as from a radiator, or to continued cold. Glue dries out and wood becomes warped from radical changes in temperature. Soundposts shift slightly from wood expansion and must be adjusted. Fingerboards may show ruts and grooves from string pressure and need redressing.

The hair in bows wears smooth and will not produce satisfactory tone. The remedy is re-hairing and usually needs to be done every few months. Unless the bow hair is loosened after playing, the bow stick tends to lose its curve and become crooked.

One could not expect a competent performer, much less a beginning student, to use a violin that is badly adjusted or in need of repair.

Scientific research and modern methods of manufacture have produced string instruments much improved

(Turn to page 83)

Recruiting the Beginner

by C. J. Lambrecht, A.S.B.D.A. Director of Bands, Carthage High School, Carthage, Texas

Recruiting the beginning bandsman is a vital phase of the band program. An effective "feeder" system must be maintained if the band is to grow and progress.

A workable system of recruiting that I have used for several years is a simple procedure but thorough in its approach. I give a music aptitude test in the spring to all 4th grade students, since I start my beginners in the 5th grade. On the basis of the rating earned, I send a letter to the pupils of the incoming 5th, 6th, 7th, 8th and 9th grades. (The last four grades were tested when they were in the 4th grade.) Class grade and test score selectivity is as follows:

5th grade-70-100

6th grade-75-100 7th grade-80-100

8th grade-85-100

9th grade-90-100

Students in the above grades making the scores listed are mailed the following letter:

To the parents of

Since the matter of selecting an instrument is of sufficient importance to warrant the most careful study and consideration, the first four weeks of the course for beginners band is planned as a 'pre-band clinic.' During this time each student will receive instruction in the rudiments of music, and will learn to apply them on a pre-band instrument called the "Song Flute." This instrument together with an instruction book costs \$1.00.

Along with this instruction, the student will be given an opportunity to see and hear all the band instruments demonstrated. Weekly tests will be given to determine the musical aptitude, physical, mental and temperamental qualifications of the student. A record of the progress of each individual student is kept in a confidential file.

After this four weeks of preliminary study, when the student is better able to know his preferance, and the instructor is in a better position to make an accurate recommendation, a report will be sent to you regarding your child's adaptability to instrumental music study and suggesting the instrument on which most progress is likely to be made.

If you would like to have your child enroll for this clinical period, have him sign up for "Beginners Band" when he registers. We feel that if your child later enrolls in the instrumental music class and continues with the school band, he will receive training in music and citizenship that will be of benefit throughout life.

Sincerely yours,

When school starts in September, the pupils enrolled in the 4 week pre-band class receive instruction in the fundamentals of music. They are taught correct playing posture, ensemble attacking, sustaining and releasing of tone, and many other instrumental techniques easily obtainable on the Song Flute.

All the band instruments that we

have in the system are explained and demonstrated to the class. Tone production is stressed to orient the student for his first attempt at this problem when he gets his own horn. During this period the student becomes familiar with band techniques and procedures. He is routined and displined into proper ensemble behavior. The band director becomes acquainted with the student's aptitude, interest and adaptability to instrumental music study.

Each student plays and sings at least one solo during this period. This familiarizes the director with the student's sense of pitch, finger and tongue coordination, rhythmic counting, and many other facets of instrumental technique.

Another written music aptitude test is given encompassing pitch, harmonic and rhythmic discrimination. A music fundamental written test is also given on music rudiments covered.

A physical profile of each student is recorded listing teeth regularity or irregularity, eveness of bite, amount of overbite or underbite, formation and size of lips, and the pupil's ability to buzz is noted. Finger coordination, size of hands and length of arms are observed.

All of this information is kept in an individual file. It is used by the director for handy reference and specific facts to be discussed with the parents when they come for consultation of horn preference. This meeting takes place on the evening preceding

(Turn to page 76)



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Editor Hits Dealer Apathy

Excerpts from a talk given by Forrest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN Magazine at the Music Industry Trade Show in Chicago, July 22nd. This article is reprinted from the DOWNBEAT daily paper of the trade show.

Dealers attending the NAMM Wholesalers Selling To Schools clinic yesterday may have expected a prosaic lecture with graphs. Instead, they were hit with a vigorous tongue lashing coupled with some painfully frank comments on their attitude toward the schools market.

Forrest L. McAllister, chief clinician, bandmaster for 14 years and now editor and publisher of **School Musician** magazine, mercilessly hauled the dealers over the coals for their complacent attitude and firmly laid it on the line for the stimulation of sales in the school market.

"Some of you ought to be ashamed of yourselves," McAllister told the audience of several hundred persons. He cited an example of a dealer with whom he had spoken shortly before whose attitude was "I'm no longer going out after the school business. From now on they come to me."

Deploring this complacency, McAllister told the dealers that in effect they were neglecting the school band director, giving him little or no help.

How big is the business of selling musical merchandise to schools, asked the speaker? Quoting the 1957 census, he said there are 110,875 schools in the United States adding that total expenditure runs into the billions.

McAllister also pointed out that "... there is a tremendous market in private and parochial schools" then outlined for the dealers four distinct areas of concentration in selling.

First, he told them, comes General Music, in elementary schools to the 12th grade. This includes singing, rhythm bands, music appreciation, etc. Next he cited the Vocal area, adding, "Most of you take care of this." Third-

ly he listed the Instrumental phase with bands and orchestras in operation. Finally, he mentioned Requisition, the actual mechanical method by which instruments and music for schools are purchased.

"What do these people (band masters) need?" he asked. "Pianos, musical instruments, sheet music." But teachers may never have thought of the other things they require, McAllister continued, adding, "Music dealers are too complacement in this area."

After detailing the steps involved within school administrations for purchasing new instruments, the speaker launched into a description of yet another phase of merchandising, the Band Parents organizations.

"This is quietly turning into the bid type," he said, "to keep peace in the family."

Largest area of sales volume and potential, declared McAllister, lies in student purchasing. "This is going to be bigger than ever in the next 12 months, the next 12 years." Basically, he said, this situation revolves about the parents. "The money is there to be spent and it's going to be spent by the parents. Kids today get what they want. Why? Because parents who couldn't get what they wanted when they were young now are going to give it to their children.

Analyzing the average band director in the nation's schools, McAllister outlined the following portrait: He is 30 years old, has had four years of college education, yet his salary is only \$3800 per year. He also directs the school choir and works in a school located in a town of approximately 2,400 persons with about 259 children attending his school.

"Believe me," he interjected, "that's your market."

Answering his rhetorical question, What do the band directors expect from you?, McAllister divided his answer into four parts. First, he said, they expect recognition, "This is basic." Service comes next. "There's absolutely no substitute for service." Support—"He won't ask for it. He wants you to believe in what he believes in. And don't you be too busy playing golf when he calls!" Fourthly, he told the audience that band directors consider themselves experts over the dealers. "And they are the experts." he declared.

There is no accurate list of school bands in America, said McAllister. But their number is growing every day and has been estimated by one major manufacturer at 30,000. The speaker added that he didn't necessarily agree with this figure.

"Sell the kids," he urged. "Direct your local advertising to them."

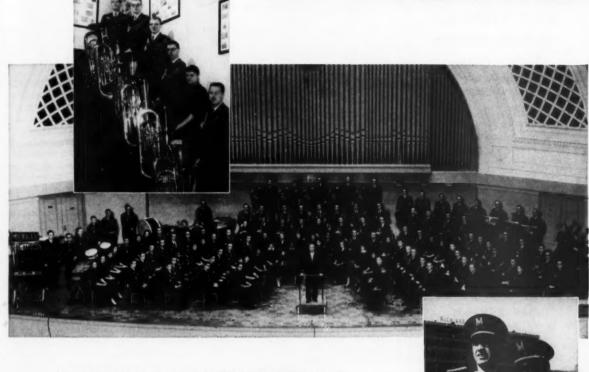
Listing what he termed "a check list for a formula of success," McAllister listed these points to be noted and remembered by the dealers:

- 1. Analyze, analyze, "In other words, think!"
- 2. Personal contacts. "If you operate in a town of 60,000 or less, you make the contacts, not somebody else."
- 3. "Make the school music director look good, let him always be first."
 - 4. Give him personal service.
- Keep him up to date on developments in the trade.
- 6. Give him all the audio-visual aids he can absorb.
 - 7. Do something!

The End

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September, 1958

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By Walter A. Rodby

Choral Music Director, Joliet Township High School and Junior College, Joliet, Illinois

Christmas Music SATB

The people who know tell me that more Christmas music gets chosen during the months of September and October than at any other time. The people who know also say that publishers print more Christmas octavos than any other type of choral music except folk music, Your letters, too, have indicated that you are most interested in Christmas music during the months of September and October. Therefore, we will devote the next two columns to reviewing music for Christmas.

We have said many times that Christmas is the Choral director's finest hour. We have also said it is the smart director who fits the music to the choir and not the choir to the music. The octavos reviewed this month are for the most part new, or new arrangements of old classics. All are worth performing, and some are in that class of rare-find that no choral director can afford to pass up.

Except for the larger works, in most cases a card to the publisher mentioning the review in this column will get you a free copy.

New Larger Works

1. THE CHRISTMAS STORY (FROM THE BIBLE) for Narrator, Solos, and Mixed Chorus accompanied, with optional colored film strip of famous masterpieces. Orchestral and/or small band accompaniment available. Composed and arranged by Joseph Roff, published by Educational Music Services Inc., 43 West 61st Street, New York 23, N. Y. Choral parts 80¢, orchestration \$7.00, colored film strip \$8.00

This unusual and wonderful blending of familiar and not so familiar Christmas music came off the presses too late for most choral directors to use during the 1957 Christmas season. Although we reviewed it in last December's column it is different enough to merit another review.

Dr. Roff, who put the whole thing together, has achieved enormous success in writing for the fair-to-middling choir. His keen melodic sense, his understanding of vocal part writing, Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

and his sensitivity and good taste, all are reflected in this composition.

The music is simply the story of Christmas as told in the bible in the second chapter of Luke and the second chapter of Matthew, and forms a complete and logical sequence on the nativity, the annunciation to the shepherds, and the adoration of the Magi. There is some original material, but most of it is a selection of the traditional Christmas music, forming a background for the narration.

What makes this particular Christmas music several cuts above most of the others is the accompanying color film strip of paintings of the old masters that can be projected on a screen as the music is performed.

The color film strip comprises paintings of old masters as Giotto, Fra Angelica, Botticelli, David, Rembrandt, and at least 15 others, and may be purchased with the music. Orchestral accompaniment available.

If you are looking for something different this Christmas, a twenty five to thirty minute presentation that can be done in barest simplicity or expanded into an elaborate production, look no further. This is it.

2. A NATIVITY CONTATA by Richard W. Weinhorst, for mixed voices with instrumental ensemble of violin I and II, flute I and II, cello and organ. Published by Summy-Birchard, Evanston, Ill. Vocal score 75¢, set of instrumental parts \$1.00.

Composer Weinhorst writes: "This contata is designed for use during the Christmas season and is especially appropriate for Christmas day. The text . . . is based on the gospel for the Feast of the Nativity and four stanzas of the ancient Latin hymn, A solis ortus cardine."

The interesting and different idea in this composition is the way in which the composer sets forth the narration. It is sung in free recitative style by a solo voice called "The Evangelist", and written in free style with childi Th quiet Excep menta

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no rhythmic notation indicated. In this way, the soloist has full freedom with the scriptural text.

The choral parts are easy and for the most part quite effective. This is original music and not an adaptation of familiar material. The composer also provides an opportunity to use children's voices in several places.

This is not big choral bash; it is quiet and reflects a fine inner dignity. Exceptionally lovely with the instru-

mental accompaniment. 3. JOYOUS CAROLS for Two-Part Chorus of Boys and/or Girls by Mary

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Elizabeth Whitner. Published by Carl Fischer, 62 Cooper Square, New York 3. N. Y. 75¢.

Here are a group of lesser-known carols arranged in two parts but in such a way that almost any vocal combination can sing them.

The author writes: "The carol melody is freely divided between the two voices, so that both parts are of equal importance and interest. One or both parts in each number if sung an octave lower will fit the more limited alto-tenor range. Since the tenor habitually reads his part from the treble cleff, this octave transposition is a natural one. The arrangements may be sung by unchanged voices (soprano and alto-tenor, alto and alto-tenor, and occasionally two alto-tenor parts). Thus, they are especially suited for junior choirs of comparable age levels in the church music [or school] pro-

Autoharp chord notation is printed with the music, and there is a full page of study and performance sug-

The mood of the book is one of joy. There are carols of custom, carols of the Holy Night, Christmas greeting songs, dance carols, hymns, legends, and lullabies.

For the young and old in any combination, this book will help make Christmas a time for joyous singing. New Christmas Octavos

1. THE THREE KINGS, SATB a cappella, with alto or baritone solo, by Peter Cornelius, edited by David Thompson. Octavo #D7, published by Bourne, Inc. 136 West 52nd Street, New York 17, N. Y. 20¢

A lovely setting of one of the all time favorite Christmas pieces. If you have an alto or baritone that you wish to feature this number is especially good. Also, in an acappella setting the accompanying choral parts are easy and effective. Sure-fire material, hard to beat.

2. THIS NIGHT SO HOLY, SATB, words and music by Frederick Durrant. Octavo #351, published by Mills Music Inc., 1619 Broadway,

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1958

Bread of the World	SATE	A. Bodycombe	.25
King of Kings	SATB	A. H. Johnson	.18
Dear Lord, Remember Me	SATB	J. Roff	.22
O Thou Who Hearest Every Heartfelt Prayer	SATB	Kenneth Walton	.18
Eternal Spring Of The Spirit	SATB	M. Lundquist	.18
'Cause It's Christmas (Popular)	SATB	McWhertor-Fichter	.22

1957

The Happy Christmas Comes Once More	SSA-SATB	Arr. Barthelson	.20
Come Thou Long Expected Jesus	SATB	J. M. Hopkins	.20
New Born Again	SATB	W. Ehret	.25
Blessed Jesus	SSA-SATB	A. Bodycombe	.22
How Long Wilt Thou Forget Me	SATE	J. M. Hopkins	.22
Prayer of the Seven Gifts	SATB	J. L. Lewis	.25
Rejoice the Lord Is King	SAB-SATB	Darwell-Ehret	.22
On Christmas Night SA or TB-S	SA-SAB-SATB	W. Ehret	.22

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A quiet, melodic little song, extremely easy, yet unusually effective. The ending fades into nothing on a low D major chord on the word "Lullaby". Nice for contrast, or good with more of the same. Has unusual interpretive possibilities.

3. JESUS THE CHRIST IS BORN! from a Tennessee Mountain Song by Carl M. Steubing. SATB a cappella, published by Shawnee Press, Delaware Water Gap, Pa. 20¢

A plaintive, modal melody that expresses the majesty and dignity of the birth of Christ in a different, yet thoroughly satisfying manner. A good deal of unison especially for the men's voices makes it a natural for the less experienced choir.

4. GESU BAMBINO by Pietro A. Yon, arranged for SATB with optional children's chorus by Roy Ringwald. Published by Shawnee Press, Delaware Water Gap, Pa. 25¢ At last comes a new arrangment of one of the most beloved of the Christmas songs. The solo part is written for children's voices, throughout.

This is another one by the masterarranger Roy Ringwald and should make many a director happy.

5. PRAYER ON CHRISTMAS EVE by Flor Peeters, SATB, published by Augsburg Publishing House, Minneapolis 15, Minn. 15¢

A lovely setting of a Christmas eve song by the famous Belgian organistcomposer Flor Peeters. Quiet, not difficult, but different enough to merit a spot on any Christmas program.

 COMPANIONS ALL SING LOUD-LY, SATB a cappella, Basque Christmas carol arranged by Theron Kirk, Published by Skidmore Music Co., Inc., 1270 Avenue of the Americas (Rockefeller Center), New York 20, N. Y. 25¢

Theron Kirk has written a most interesting arrangement that should catch on wherever it is sung. He accompanies a rather gay minor melody in the sopranos with a "zoom, la, la, zoom, la, la" background in the other voices. The rhythmic impact is really something to hear when the piece gets going good. Watch for the name of Theron Kirk on an arrangement; he knows whereof he writes.

NEXT MONTH: More Christmas music, Women's Voices.

W. R.

The End

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Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

We are delighted to have the opportunity to "chit-chat" with the readers of THE SCHOOL MUSICIAN magazine each month. We do hope you will drop us a line concerning your problems. We plan to review various types of organ music as it is published and will attempt to explore such things as "pre-sets, stops, etc.", so as to blend properly with school bands, orchestras, and choruses. May we start by reviewing two albums we have just received

Highlights of Familiar Sacred Music, for Hammond Spinet Organ, Arranged by Mark Laub, Published by Theodore Presser Company.

Priced at \$2.50 we would rate this album as excellent. There are themes from 54 well known standard classics, hymns and Christmas carols, all under one cover.

The Hammond registrations are conservative for the benefit of those who feel the need of suggestions along this line — and professional organists would find the combinations refreshing. The music itself is standard, losing, in most cases, absolutely nothing in its adaptation to organ from the original piano score. It is pleasantly uncomplicated.

This album of some eighty pages is one of the most complete groupings of classical themes to come to this writers attention of late. The type is easy on the eyes; and the book also contains both an alphabetical and a classified index.

The back cover gives a full page to this arranger, Mark Laub, who (it reads) has appeared as soloist frequently with the Fred Waring organization during the past year.

A fine condensation for amateur and professional organists alike.

Album of Organ Solos, by Glenn Derringer, Published by Theodore Presser Company.

Priced at \$1.50, an album of "12 Popular Favorites with Hammond Registration".

This writer would rate this album as Good mainly as to numbers contained. The selections range from

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We Have Standing Room Only

By Herbert E. Owen
Associate Professor of Music, Director of Bands, State College
Mankato, Minn.

To a concert music director this title could be quite shocking. Who has the nerve to make such a boast? Our position is not to boast but rather to challenge. We know of, and have witnessed ourselves, too many fine concerts performed to too many fine, but empty, seats.

After struggling with this problem for six years here, we finally achieved what our college paper described as a 'Standing room only" audience. Previous to this year's annual winter concert we have had reasonably good sized audiences but never a full house. This year we not only had a full house; we had a house full of college students. Never before have we been able to draw them out of the dormitory lounge and play rooms. Never before have we been so successful in luring students away from the TV sets into the concert hall. Now that the "ice is broken" we feel the responsibility as well as the challenge.

Why Should This Be A Worthy Challenge to Music Directors?

Music demands listeners. Good music must be heard if it is to survive.
 Music directors cannot afford to

ignore the problem.

3. Too small a percentage of our population attend concerts. We can judge that from our required music appreciation classes. Less than ten per cent of these students attend concerts regularly. In fact, we find it quite necessary to teach the common concert hall courtesies and behavior.

 People need the participation experience of listening to good live music. 5. Never before has the concert hall had so much competition. First of all, one can hardly find an open date for a concert. Most people admit they are too involved — they don't have the time and energy to do what they would like to do. TV and Hi-Fi at home in loafing clothes and soft chairs make



Herbert E. Owen

dressing up and going out to a concert not only an effort but, seemingly, a sacrifice.

6. The novelty of school concerts has worn off. It is easy for even parents in this day to take them for granted. We have noticed parents this year taking their participating children to the concert building, letting them out, and driving to "another appointment."

7. Large audiences inspire morale in the performing organization. Those directors who have established and maintained "standing room only" audiences tell us that the spirit of success begets success. It works for the good of the performers as well as for the good of the audience.

8. Never was there a time like now when a concert has to be highly promoted if it is to have a respectable audience. The director-conductor must assume the responsibility either directly or indirectly in spite of the fact that he has to prepare the music and countless other details.

9. There is also the encouraging possibility that once a person begins the concert-going habit he is likely to enjoy it and discover its benefits. It is therefore the director's responsibility to perform music of such caliber and variety that the listener will be encouraged to return. It is also the director's responsibility to prove that the local organization can perform musically worthwhile.

How Did We Finally Achieve Our "Standing Room Only" Audience?

 We set our date so that it became a part of the annual "Snow Week" activities on the campus.

2. The promotion and sponsorship of the concert was delegated to a student senate sub-committee working directly with the Dean of Women of the personnel office.

3. The crowning of the Royalty (King and Queen) would precede the

(Turn to page 66)

"Starting A Parochial School Band"

by Bob Gilbride, NCBA Director Cathedral High School Band, St. Cloud, Minnesota

"You have ten Catholic Elementary Schools feeding into Cathedral High School," Bishop Bartholome of St. Cloud, Minnesota said. "Go out and organize a Grade School Instrumental Band program so that Cathedral High School can boast of a fine Band."

With this objective, and only one instructor, it has been necessary to make the teaching time as efficient as possible. I cover nine of these ten elementary schools each week, spending a minimum amount of time at each school. I try to limit each lesson to six students but in some of the schools this is not always possible as I can spend only three hours at the maximum at any one school. The elementary schools vary from 280 to 500 students so the future should mean a large Band program.

As a consequence much of the lesson time and teaching schedule has been spread thin but nevertheless interest has increased tremendously. The number of grade students playing Band instruments has increased from 25 in 1956 to 200 at present and membership in the Cathedral High School Band has grown from 50 to 70. The first beginners class numbered 25 and the latest class, started in June, numbered 90.

Band at Cathedral is a credit subject. It performs as a marching Band in the fall, a Pep Band, a Concert Band, and has a Dance Band. In the summer it remains active marching in approximately 10 parades. This year the group was one of 45 Bands selected to march in the Minnesota State Centennial Parade.

The Band recently moved into remodeled quarters costing \$75,000. The new Band department includes a library, instrument storage, six practice rooms, uniform storage, office and a rehearsal room with permanent risers and carpeting. The carpet has proven most advantagous. I certainly recommend carpeting as it has already proven to be no more expensive than tile. The rehearsal room also includes a 15" triaxial speaker, tapedeck, amplifier, and turntable for Recording and hi-fidelity record amplification.

Procedures I have used in my Parochial school instrumental teaching have all been learned and based upon procedures I used in my public school instrumental teaching. The basic procedures and methods of organizing and maintaining an instrumental program in a public school can, in most cases, very easily be applied in a Parochial or Private school.

Initially, I found it most important to acquaint Principals and classroom teachers with an instrumental program, i.e., what grade to begin the beginners, lesson schedule, band rehearsal schedule, etc. I have chosen the fifth grade in St. Cloud to start my beginners for I find it a broader field to form a stronger foundation. As an elementary test, I use the Gretch-Tilson Music Aptitude test and select the first few questions from each sec-

tion; finally I add a rhythm section of my own to complete the test. In selecting a test, consider the comprehension of the fourth Grader.

Familiarize the parents with the program by a letter. Also, follow this letter with an invitation to the top students in the test to participate in the instrumental class. Certainly don't neglect the necessary meetings and instrumental displays for the parents and interested students.

Set high standards of musical instruments and maintain these standards despite pressures. Any Band Director recognizes the harm an old brought-out-of-retirement instrument can do. And what eventual "discordant" results an off-breed instrument that has been given a thousand and one names will bring! Work with reputable dealers and save yourself many headaches — and have a clear conscience at the end of the day.

Our program was most fortunate in that our Bishop gave us permission and whole-hearted approval to give lessons during school hours. This may seem like nothing unusual to most band directors, but we even have large Public schools in this area that do not permit students to have band lessons during school hours thereby putting an anchor on the band director. As I had always been able to give my lessons to grade students during school time, I see no other way to organize our grade school instrumental program. I advise you to make certain you can

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see your grade students at least once a week during school time for private or class lessons.

An attempt is made to get every youngster into a band as rapidly as possible. We have organized a Cadet Band and a Plebe band which meet once a week, performing approximately two concerts per year. I would like more rehearsals per week for these groups but time does not permit.

I am a firm believer in a strong and active Band Parents Club — not just Band Mothers but a Band Parents Club. Get Dad interested and active!

We have found 6 factors or incentives most valuable in the success of our Band program. One is live performances by the High School Concert Band for each Grade school in its own surroundings. We let the Cadet and Plebe Band members of each grade school play 1 or 2 pieces with the Concert Band. It raises the prestige of these Cadet and Plebe Band members in the eyes of their own grade school body, destroying the myth of Band being only for the abnormal and non-athletic. We have become most successful in gradually attracting the top students of each grade.

Secondly is a Trophy that the Band Parents present to the Outstanding Grade School Band each spring awarded on the basis of lesson attendance and outside practice during the school year.

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Another incentive is the John Philip Sousa Band Award presented by the Knights of Columbus to the Outstanding Band Senior. This award, or one like it, if you have other preferences, has accomplished much in the short two years since it was initiated to foster healthy competition among the Band.

In the eyes of the entire student body the Band Award is one of the most coveted.

Next, I definitely suggest that the grade school bands be permitted to play one or more selections with the Concert Band at the Spring Concert. This Massed Band creates a sense of accomplishment in the grade school youngsters — and their parents.

Also, the Band Parents Club presents a full Scholarship to the National Catholic Band Directors Summer Band Camp at Notre Dame University to one Junior band member.

Lastly, if our eighth graders have attained a certain level, we permit them to march with the High School Summer Marching Band.

It is necessary to test new students each spring and to set up meetings with interested parents and beginners. As in the Public school where you sell your band program to every club. group, individual, and school board in the community, in the Parochial school you must sell the band program to the Parish priest, and his replacement as there will be a turnover, to the principal, and again to her replacement, and then to the school board, school, student, and parent.

Pay close attention to the publicity your band and your program receives in the local press. You must let the people know what the band is doing! Write publicity to publicize the Band, not the director. Young people want to be a part of something active and interesting — let THEM know what your band is doing. Publicity, in the right manner, can show your community that the Band is filling a void in the well-rounded education of their children.

The Cathedral High School Band, St. Cloud, Minnesota, directed by Bob Gilbride, active member of the National Catholic Bandmasters Association.

Cover Photo

Fishing rods are laid aside, water skis are put away, and Summer Camp gates are closed. The school bell rings once again and more than 4,000,000 student musicians join their directors in the parade back to school.

This month's cover photo will be duplicated thousands of times as bands parade at homecomings, patriotic days, and special events. As long as we can stand on the curbing of "hometown, U.S.A." and see the young youth of America marching along together, we need never fear that our nation shall always retain its heritage of the free.

If you are teaching in a large system and your schedule does not permit a definite progress of the Cadet and Plebe Band, then start your beginners in the sixth and seventh grades. Whether you begin in the fifth or seventh grade, remember the child needs a challenge. You cannot continue to play simple music every year or any interested student will become discouraged, dropping entirely or losing the sharp edge you have given him the first few months of his new experience.

Don't neglect the other many teaching aids such as chair challenges, auditions before school begins in the fall (I use the Watkins-Farnum Performance test), Band letters, Band awards for points, and Student Government.

In my experience I have found some differences in teaching in Public and Parochial schools. I find you not only have to sell the parents and students on Band, but you have to sell the administration and faculty. In Public schools activities are generally supervised by a specially trained teacher while in Parochial schools many times the activity is supervised by a "volunteer." In Parochial schools there is a decided lack of training in solid foundation of music fundamentals - part singing, scales, and general music knowledge - the band director must cram into the beginning lessons all that the student should have learned in his grade school music class. Very definitely there is a problem of finances in Parochial schools but where there is a will and desire there is a way.

The End

BE SURE AND SEND US A NEW PICTURE OF YOUR NCBA BAND.

Your Best Friend Is Your Parents Club

By LeRoy A. Dalhaus

In my first article, published in this fine magazine, entitled: "Is Our Instrumental Music Program Pleasing the Taxpayer?," (April 1956) I remarked, among other points, your "best friend is the band parents' club."

So many times we Band Directors feel as though we are like a cork bobbing about the sea, and wondering where we will land! A good many Band Directors have thrown in the proverbial "towel" because he thought he had no backing and thus felt he was against the "wall."

Why this feeling of insecurity? Why not sit down and think over the situation. Rome was not built in one day — a good businessman, whether a clothing merchant or otherwise, makes an analysis when he feels that he must do a bit better. I have met with this situation a number of times. I simply asked myself the question: "What assets do I have? What can I capitalize on?" With a little initiative, foresight, a will not to give up and common reasoning. I am sure that in time you can produce results.

All of us face our trials and tribulations — that is life! However, I truly and sincerely feel that this is the place where your Band Parents can be of assistance. Your Band Parents have a lot of money invested in instruments — it is not just a passing fancy! I am sure, as has been the situation in my own school system, the parents want to know how they can best help you!

Occasionally I have a discipline problem, or the problem of a student that does not want to practice! Long ago, when I was a student in a fine Mid-West University, my Psychology teacher remarked: "A teacher admits his own weakness when he has to take all of his problems to the school administrator." Of course there are times that the School Administrator must know about certain problems. I keep a card file, listing the name and address of every student in my bands. also name of parents, etc. When I have the least bit of trouble I reach for the telephone and have a talk with the parents - so many times the parents will remark: "I am so glad you called - so many teachers send the pupil to the principal, I would rather deal with you directly as the teacher of my child." I have found that so many times a lack of understanding is due to a misunderstanding.

Many of you will ask: "How can we best depend on the band parents?" First of all, if you do not have one, why not organize a Band Parents' Club?

During my some 12 years as Instrumental Music Supervisor in the Roxana, Illinois, Unit District Schools, in a highly industrialized area, I can point with pride to the fine results of our Band Parents' Club. Our group was activated with the full approval of our local Board of Education. In many cases local Boards of Education look with disdain upon groups of this nature because they (the Board of Education) feel they are being dictated to. This is not the case in my school — the Board of Education cooperates wholeheartedly in all of our projects.

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Secondly, others may ask this question: "In what way has your Band Parents' group assisted you thus far?" Permit me to list some of our accomplishments:

- (1) In one year we purchased \$3700.00 worth of new band uniforms for our Junior High School Band.
- (2) In our second year of existence we purchased one new bassoon and complete uniforms for our high school twirlers.
- (3) Sponsored the John Phillip Sousa Band Award, both in Senior High School and Junior High School.
- (4) Purchased additional band uniforms for both Senior H.S. and Junior High School.
- (5) Outfitted a complete color guard for the Senior High School Band.

Third, some will ask: "How do you derive the funds to pay for your pro-(Turn to page 72)

2nd Band Composition Competition Set By Oshkosh High Band

The Senior High School Band of Oshkosh, Wisconsin has announced plans for its second Prize Competition for an "Original Band Composition." First prize will be \$200.00 in cash and publication of the number by the Summy-Birchard Publishing Company. Following are the rules of the contest:

Rules

1. Composition award by the Oshkosh Senior High School Band Department for an original composition of genuine musical merit. This work for band should be conceived within the limits of the "good" high school band; it should not be written as a display piece for more mature performers.

2. The work should be four to six minutes in length, with no form specification.

3. The award will be \$200 in cash from the Oshkosh Band Department plus a contract and publication by the Summy-Birchard Publishing Co. Two of last year's entries were published as a result of this competition, and will be distributed this fall: "HART-SHORN" — Paul Whear, Mt. Union College, Alliance, Ohio (winner) "PROCESSION AND INTERLUDE" —Fred Miller, Northwestern U., Evanston, Ill.

4. All entries to be submitted with the name and address of the composer to appear only in a sealed envelope attached to the score.

Return postage must accompany all entries.

 Score and parts must be in the hands of the sponsors by November 15, 1958.

7. The composition should be writ-(Turn to page 70)

Music Industry Trade Show Breaks Attendance Records

The 1958 Music Industry Trade Show and Convention in Chicago broke all attendance records, exceeding the previous high by 1,913 visitors.

Total registration reached 11,205 during the four-day sessions at the Palmer House. There were 5,050 buyers, compared to 4,361 the previous year. Exhibits, also up from last year, totaled 253.

This year's music show marks the first time the attendance has topped the 10,000 mark, "We knew stereo was bound to make a lot of noise, so to speak," noted William R. Gard, executive secretary of the National Association of Music Merchants, which sponsors the show. "But frankly we didn't expect as tremendous and enthusiastic a turnout as we saw at the Palmer House. Stereo was, of course, the big drawing card and I think everyone who attended the show really got an earful, because stereo fulfills all the promise and dreams of long years of striving to reproduce music faithfully."

Gard predicted that stereo's threedimensional sound will be heard in ever-louder volume in coming months as the new products at the trade show are introduced at the consumer level. "We expect to continue hearing stereo and fully anticipate as much interest in the new sound medium at next year's trade show, too," noted Gard. Next year's music trade show will be held in New York June 22 to 25 at the Hotel New Yorker.

The big attendance jump at the music show is considered highly significant of the growth of the music business, coming at a time when all other trade shows in Chicago have reported decreasing attendance.

Buying of all musical merchandise was excellent, pointing to increased selling activity in the fall and winter seasons ahead. With many dealers' inventories low as a result of an earlier "wait and see" attitude, the renewed buying marked "the strong spirit of optimism at the show," according to Gard.

Paul E. Murphy, outgoing NAMM president, attributed this optimism to the remarkable music boom of the postwar era and the fact that the music industry has a built-in safeguard against economic slumps. In a recession period, he noted, people are more inclined to stay home and invest their money in something that gives them lasting pleasure, like music.

He outlined the extensive \$80,000 five-year research program now under way at Massachusetts Institute of Technology, a project underwritten by music manufacturers and dealers. Said Murphy: "Music must take its place beside nuclear energy, space travel, communications and automation as one of the fields in which rapid strides are made. Our industry has the choice of being part of tomorrow's world, or belonging to yesterday along with the makers of carriages and buggy whips.

"The basic research program at M.I.T. may result in better, different and possibly new things in music — perhaps easier ways of learning or playing instruments. Whatever this program may produce, it cannot help but benefit the entire music industry, for there will be no secrets. Free circulation of results is essential."

(More trade show photos next page)







(left) Ed Armstrong proudly shows his new Armstrong Soprano Flute to two interested music merchants. (center) A unique exhibit was the "Symphony of Dolls created by Mrs. Lesher and was on exhibit in the Lesher Woodwind room. (right) Some interested Music Merchants examine one of the Targ

& Dinner string basses after having examined some Blessing brasses.

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Here the latest merchandise of the Music Industry was on display.



(No.1) Joe Grolimund, President of H & A Selmer, Inc., was pleased with the response received from merchants as he introduced the new "Speedex Music Stand." (No. 2) Bill Ludwig Jr. poses with John P. Noonan, popular drum instructor, in front of the colorful Ludwig display. (3) Dick Madden (1) Vice President of Olds, discusses some of the finer points of merchandising with several merchants. (4) These merchants are admiring the fifteen new pearl finishes introduced by the Slingerland Drum Company. (5) Kay White, Advertising Director of the H. N. White Company, famous for "King" instruments, explains aggressive promotion to a merchant. (6) Edwin Sonfield, President of C. Bruno & Co., proudly shows a merchant one of the new Edgeware clarinets. (7) Ted Horton (1) from Washington poses with "Duke" Kramer, Vice President of the Gretsch Manufacturing Company. (8) Tommy Shephard (1) professional trombonist, examines the new B-65 model Holton trombone, as Ted Kexel looks on. (9) The C. G. Conn

room was ablaze with color as the staff appeared in bright red band uniforms to emphasize "Music Man". (10) Eddie Fingor, Felix Baer, of B & J stand at the left of Edward Sonders from Muncie, Indiana, while Fred Rosenwald flanks him on the right. The interest was in the New Martin Freres Woodwind line of B & J. (11) Heinrich Roch, President of Roth Reynolds, with interested merchants and Raube Olson (1). (12) Two Music Merchants examine the new brasses introduced by Buescher at the Trade Show. (13) Fritz Holtz, Vice President of Martin (r) shows a merchant the new Martin Fluegel Horn. (14) Vito Pascucci, President of Leblanc, discusses the new Educational Aids his firm is making available, with a naval officer. (15) Dick Boose, President of Artley, shows the new Artley Eb Colortura Flute that was introduced at the Trade Show. (16) Bob Keyworth (1) Vice President of Kay Musical Instrument Company discusses availability of the new Kay Guitars with an interested merchant.

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Music Industry Trade Show

The Trade Show was open to Music Merchants and Staff only.



(17) David Wexler, President of David Wexler & Company proudly exhibits the new electric "Note Flasher", to a music merchant. (18) Howard Emery introduced the new colored calfsk'n snare drum heads of American Rawhide Company at the Trade Show. Can be purchased in school colors. (19) The Carl Fischer Instrument Company answered many questions to merchants including availability of Buffet Clarinets. (20) Bob Zildjian (1) Vice President of Avedis Zildjian Company explains the true cymbal tone to Fred Moogk, owner of the Waterloo Music Company in Canada. (21) Cliffe Buttleman, popular execuive of MENC talks to Harry Wenger, President of Wenger Music Equipment Company, about the new music stand that Harry introduced. (22) Henry Grossman (1) President of the Grossman Company shows two music merchants his new Rogers parade drum. (23) Ray Kline of Pedler (1) shows Robert Tripp of Midwest Music Service, Kalamazoo, Michigan the new Pedler Alto Clarinet. (24) Jack Linton, President of Linton, is proud

of the New Linton Bb Clarinet his firm manufacturers. (25) Bob Guertin (1) and Fred Muller (r) show a music merchant one of the new Fawick Violins that the Fawick Company is making. (26) D. I. Getzen, Vice President of the Getzen Company shows a feminine music merchant the new slide trumpet that retails at \$19.50. (27) Earl Eck demonstrates the new "split E" on the Gemeinhardt flute to W. L. Mitler and E. E. Forbes from Alabama. (28) Mary Louise Nigro Poor, editor of the popular "Let Me Answer Your Flute Questions" monthly clinical in THE SCHOOL MUSICIAN dropped in to say hello to the magazine publisher, Forrest L. McAllister. (29) Much interest was shown in the Lesher Bassoon this year. (30) Gene Minkoff of St. Louis Music Supply demonstrates the new Harmaphone to Jack Goodman of Philadelphia, Pa. (31) Monty Irving, new Organ Music Reviewer for THE SCHOOL MUSICIAN tries out one of the new Lowrey Organs. (32) Frances Wood (Mrs. Monty Irving) tries out the concert model of the Hammond Organ line. Both are accomplished organists.

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AMERICAN SCHOOL BAND Directors Association

ASBDA PLANS TOP CONVENTION FOR DECEMBER

Joliet Hosts Will Spread Welcome Mat

By Ernie McMillan A.S.B.D.A. Editor

Welcome to another school year and news about your ASBDA. While many of you have been "taking it easy" these past summer months, your officers and executive board have been hard at work making plans for the convention at Joliet, Illinois on December 14, 15, 16, and 17. The program has not been completed as yet, but there are some items that have been set that should be of interest to all members.

Bigger and better exhibits will be part of your convention this year. Charles Peters, has been making arrangements for the exhibitors. As of now, the Illinois Room of the Hotel Louis Joliet will be used for the exhibits. Last year, in St. Petersburg, the exhibits created a great deal of interest and more exhibitors are expected to have their displays for our coming convention.

Ladies will have a very interesting program arranged for them in Joliet. Mrs. Forrest McAllister is acting as chairman for the group, and has lined up quite an interesting time for the ladies. One of the highlights of their program will be a tour of the American Institute of Laundry. This is the only school of its type in the world and will be very interesting to the ladies. Your editor toured this magnificent school some years ago, and I can truthfully say that the men would be just as interested in the school as the ladies. A style show and luncheon at the Country Club is on tap for one of the events. The model prison of the United States, Stateville Prison, or a bus trip to Chicago for shopping, theater, sightseeing are the other optional tours that Mrs. McAllister has arranged. A poll of the ladies will be taken in October as to which of the last two events the ladies wish to attend. High School and Grade School Band Mothers of Joliet will furnish the transportation to the Country Club and the Laundry tour.

The outstanding Joliet Township High School Band will present a concert for the ASBDA convention, Part of this program will be dedicated to the memory of the late A. R. Mc-Allister. During the program, Forrest and Archie McAllister along with Dr. Austin Harding, will act as guest conductors at various points of the program. There will be other special tributes to the memory of A. R. Mc-Allister which will be published in a later issue of this column. We will also be honored with a concert by the well known Joliet Grade School Band, This is perhaps the finest grade school band in the country, and one concert we should all make an effort to attend.

Many people are prone to miss the

first day of some conventions. If you miss out on the first day of the ASBDA convention this year, you'll be mighty sorry. Among the many important and interesting events scheduled for that day will be the appearance of the University of Michigan Symphony Band. This outstanding organization under the direction of Dr. William Revelli, will present a concert to the members and friends of our organization. This, alone, should make every member of ASBDA put forth every effort to attend the first day meetings. However, your planning committee is not through as they have more surprises in store for you, A demonstration of the Initiation Ceremony of Modern Music Masters along with a program by the Chicago Symphony vention.

All meetings and exhibits, as we have said, will be held at the Hotel Louis Joliet. Rates from \$6.50 to \$11.00 per day are available. Most rooms have TV, but you will only be interested in the late, late, shows too many interesting programs at the convention. Why don't you send in your reservation to the Hotel Louis Joliet at once? Don't wait until the last week before the convention to try and make a room reservation. Only 160 rooms are being held for ASBDA members and of these, only 64 are

Brass Ensemble are only a few of the many interesting events planned for you on the opening day of the contwin be and ave

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ASBDA members attending this year's convention will be treated to a concert on the opening afternoon, Sunday December 14th, by the internationally famous University of Michigan Band under the direction of Dr. William D. Revelli.

twin beds. Make your reservation early and avoid the rush!

When you receive your official program for the convention this year, you will notice that there is one extra general session. This is so that there will be adequate time for all committees to make their reports. Milt Trexel's committee which is working on suggestions for the standardization of instrumentation of band publications, is one committee that has really been working and coming up with some fine ideas. This is just one of the many important committee's that will be making their reports at the coming convention. A survey is to be mailed from the office of the President, Robert Dean, about October 25th relative to convention attendance. Souvenir programs, information from the Joliet Chamber of Commerce, hotel information, ladies program, the St. Petersburg minutes, etc., will all be included in this mailing. Be sure to read it and make your convention plans.

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Two outstanding clinicians have been obtained with a third being considered at this writing. The two clinicians are Dr. Earle Kent who will appear through the courtesy of the Conn Company, and Mr. Phil Farkas who is being sponsored by the Holton Band Instrument Company. These two outstanding clinicians along with the rest of the convention concert groups will present one of the best and interesting programs of any music meeting in the country.

Now that you have read of some of the agenda for the coming convention at Joliet, the board of directors of the ASBDA earnestly solicits your cooperation and support of the annual convention. Why don't you make your plans now, and make every endeavor to attend this outstanding convention of your organization.

Following in the footsteps of Arthur Brandenburg as editor of the ASBDA column is not going to be an easy task. I sincerely hope that you will bear with me, and I'm sure that I will be able to get most of the ASBDA news to you each month. I'd like very much to hear from all the state chairmen and to find out just what you are doing in your state. You might not deem it important on a national level, but perhaps other units of our organization are working on somewhat the same program and might find help from your particular program. In this part of the country, both Wisconsin and Minnesota units are busy and are doing a very worthwhile piece of work in connection with ASBDA. Please let me hear from you at your earliest opportunity.



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan National Executive Secretary 2019 Bradford Drive Arlington, Texas

The annual election for national officers was completed too late to report in the last issue. On June 1, the following newly elected officers took office: Dr. Milburn E. Carey, President, Enid Oklahoma; Bob Barr, Vice President, Columbus, Georgia. The Board of Directors are as follows: Carroll Colvert, Greggton, Texas; Harry Barton, Dallas, Texas; A. H. Long, Ponca City, Oklahoma; Harold Walters, Seymour, Indiana; Dr. Maurice F. Shadley, Bloomington, Indiana; and Boyd McKeown, Marrietta, Georgia.

We are fortunate in having our president for the second term and for having those who have been choosen to help him continue his good work.

During the Tri-State Festival held in Enid, Oklahoma, April 30 through May 3, the Beta Chapter was host for the annual Tri-State Phi Beta Mu Banquet. Ten states were represented among the members and honorary members present. In this meeting three outstanding persons in the music world were made honorary members. It was a pleasure for us to witness the honorary installation of Ralph Hermann, New York; Dr. Lucien Cailliet, Kenosha, Wisconsin; and Dr. McCathren, Kenosha, Wisconsin.

We urge the chapter secretaries and reporters to send material usable for this column. The dead-line date is approximately 45 days in advance of the publication.

Phi Beta Mu Calendar—1958-59
CHAPTER MEETING
Alpha-Texas — Held during TMEA
Clinic, Galveston, Feb. 11-14.
Beta-Okla. — Held at Okla. Univer-

EXTRA!

President Robert Dean has just anannounced the third clinician for the coming ASBDA convention. Lewis Hugh Cooper, bassoonist with the Detroit Symphony and instructor in bassoon at the University of Michigan.



Jack Mahan (L) Executive secretary of Phi Beta Mu discusses chapter expansion with Dr. Milburn E. Carey, National president during the Enid, Oklahoma luncheon last May.

sity, Stillwater, Okla., December 4-6 Gamma-Ind. – Date not given Delta-Miss. – Date not given Epsilon-La. – Date not given Zeta-Ga. – Held during GMEA Reading Clinic, University of Ga., December 5-6

Eta-Tenn. — Date not given
Theta-So. C. — Date not given
Iota-Kan. — Date not set
Kappa-Colo. — Held during CMEA
Clinic, Denver, Colo. Feb. 5-9

Address all correspondence to Jack H. Mahan, Executive Secretary, Phi Betu Mu, 2019 Bradford Drive, Arlington, Texas.

> PHI BETA MU Brothers are requested to send news for this column.

MTNA Sets Dates For 1959 National Biennial

Plans are progressing nicely for the 1959 National Biennial Convention of the Music Teachers National Association, according to S. Turner Jones, Executive Secretary. The association will meet at Kansas City, Missouri, February 24 through 28. The convention headquarters will be the Muehlebach Hotel. All meetings will be held in the Kansas City Municipal Auditorium.

United States Marine Band To Open Mid-West Band Clinic

Hotel Sherman, Chicago December 17

The renowned United States Marine Band of Washington, D. C., conducted by Lieutenant Colonel Albert Schoepper, will open the 12th Annual Mid-West National Band Clinic on Wednesday evening, December 17, with a concert in the Grand Ballroom of the Hotel Sherman in Chicago. This grand opening by the distinguished United States Marine Band will set the pace for a four-day band convention that will once again surpass achievements of the previous years.

Another special highlight for the 1958 convention will be the closing concert on Saturday morning, December 20, by the "Fourth" All American Bandmasters' Band. School band directors from as many of the 48 states as possible, and Canada, will be rehearsed and conducted in this special concert by the very eminent Major George H. Willcocks of London, England, who for eleven years directed the famous Irish Guards Band and is currently Director of Music of the Ford Motor Company, Ltd., of Dagenham, England. His appearance will lend a truly international flavor to the already widely-known national band clinic, which for the past several years has drawn an attendance of over 5,000 annually.

On Thursday and Friday, four high school bands, one junior high band, and the VanderCook College band will each in turn present the newest and best in band literature in prepared concerts that will inspire as well as inform. Each year the bands for the Mid-West are selected most carefully from among the best school bands in the nation, and the 1958 clinic certainly offers bands with excellent records. The junior high school band, directed by Floyd C. Mead, comes from Midland, Michigan, long noted for its musical progress. The Scottsdale, Arizona, High School Beaver Band is directed by Eugene L. Hanson and comes most highly recommended. Victor Zajec is director of the Philadelphia, Mississippi, High School Band, which won first division in the state for many years. The York High School Band of Elmhurst, Illinois, directed by LaVerne R. Reimer, is another consistent first place winner. The fourth high school band, Mason City, Iowa, directed by Paul Behm, has won first place in every state and national contest entered for the last thirty years. This will be the third Mid-West appearance for the Mason City Band, a distinct honor in itself since Mid-West invitations are rarely repeated.

Twelve instrumental clinics will be offered at various hours on Thursday, Friday, and Saturday, covering a wide range of topics most vital in the band field. A condensed program, containing the names of the distinguished clinicians, as well as the full time schedule, will be published in a later issue. Or, you may secure a complete program and hotel reservation information by writing to the Executive Secretary, Lee W. Petersen, 4 E. 11th Street, Peru, Illinois.

Music exhibits, band uniform displays, fund raising suggestions, the "Let's Get Acquainted" Mixer on Wednesday evening, the Grand Finale Banquet Saturday noon, and the opportunities to make new friends as well as greet old friends and exchange ideas, are all plus features in addition to the eight band concerts and twelve instrumental clinics. Also, there will be this year two special "schools of instruction" for which advance enrollment in limited numbers is required, You will find application blanks for enrollment in one of these two schools (they will both be offered at the same hours) and also for membership in the "Fourth" AABB printed in this issue for your convenience. Avail yourself of one of these wonderful opportunities for a refresher course in four ninetyminute sessions, at no charge.

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The dates for the 1958 Mid-West National Band Clinic at the Hotel Sherman in Chicago are December 17, 18, 19, and 20. From beginning to end there is something vital going on every minute, so don't miss any of it. All of it is free. The illustrious United States Marine Band of Washington, D. C. presents the opening concert on Wednesday evening, December 17. You will always regret it if you miss out on this rare musical treat, "Come early and stay late" — that's the slogan for '58.

Fourth All American Bandmasters' Band To Highlight the 1958 Mid-West National Band Clinic December 17-20, 1958 — Hotel Sherman, Chicago

The "Fourth" All American Bandmasters' Band will be one of the featured highlights of the 1958 Mid-West National Band Clinic at the worldfamous Sherman Hotel in Chicago, December 17-20. Rehearsed and conducted by Major George H. Willcocks.

(Turn to page 56)



This is the 160-year-old United States Marine Band, Marine Barracks, Washington, D. C., Lieutenant Colonel Albert Schoepper, Director. Acclaimed as the "Presidents' Own" Band, the red-coated Marine musicians, equally at home in the Executive Mansion, on the parade ground, or in the concert hall of any American city, consistently display musical artistry that has no equal. It will be the good fortune of those attending the 12th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago December 17-20, to hear this distinguished band in the opening concert on Wednesday evening, Dec. 17.

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Application Blank for Fourth All-American Bandmasters Band — December 17 to 20, 1958 (Deadline: October 6 — Applicants selected will be notified by About November 1, 1958)

Mail at once to Lee W. Petersen, 4 East Eleventh Street, Peru, Illinois

PLEASE TYPE OR PRINT INFORMATION BELOW

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A. M. and 4:00-6:00 P. M.; Fri., Dec. 19, 4:00-6:00 P				200. 10, 0.00 10
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one of England's most distinguished directors, and former director of the renowned Irish Guards Band, this great symphonic band will have approximately the following instrumentations: 2 oboes, 1 English horn, 4 bassoons, 1 contra bassoon, 8 C flutes, 1 Eb clarinet, 20 Bb clarinets, 4 alto clarinets, 6 bass clarinets, 2 contra bass clarinets, 4 alto saxophones, 2 tenor saxophones, 1 baritone saxophone, 1 bass saxophone, 6 cornets, 4 trumpets, 8 French horns, 4 Bb tenor trombones, 2 Bb bass trombones, 4 baritones or euphoniums, 4 BBb tuba, 2 Eb tuba, 2 string bass, I tympani, 4 drums and accessories, 1 harp. Basses, string basses, percussion, baritone and bass saxophones, alto, bass and contrabass clarinets will be furnished if desired. All others will please bring their own instruments.

Personally organized by Dr. Raymond F. Dvorak of the University of Wisconsin, and Lee W. Petersen, Executive Secretary of the Mid-West National Band Clinic, this "Fourth" All American Bandmasters' Band will be composed of band directors from all of the 48 states and Canada in as far as possible. It will be featured in concert at the closing session in the Grand Ballroom of the Sherman Hotel on Saturday, December 20, at 10:30 A.M.

Only four rehearsals of the AABB will be held — all during the four days of the clinic. The rehearsal schedule is as follows: Wednesday, Decem-



Major George H. Willcocks, after a colorful career of nearly 35 years in the English Army which he joined as a bandboy in 1915, as sumed the position of Director of Music of the Ford Motor Company Ltd., of Dagenham, England, in 1950. He previously served as Bandmaster of the 2nd South Wales Berderers for 11 years and also for 11 years was Director of Music of the Irish Guards. Now Major Willcocks has consented to come to the United States especially to rehearse and conduct the "Fourth" All American Bandmasters' Band for the 12th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago, December 17-20.



An all-day "planning" session was held on June 21 at the Hotel Sherman in Chicago by the Executive Board of the Mid-West National Band Clinic and the directors of bands participaing in this year's Mid-West December 17-20. Pictured from Left to Right are: LaVerne R. Reimer, York High School of Elmhurst, Illinois; Dr. Raymond F. Dvorak, University of Wiscansin; Lieutenant Colonel Albert Schoepper, United States Marine Band of Washington, D. C.; Eugene L. Hanson, Scottsdale, Arizona, High School; Victor W. Zajec, Philadelphia, Mississippi, High School; Richard Brittain, VanderCook College of Chicago; Floyd C. Mead, Midland, Michigan, Junior High School; Mrs. Lee W. Petersen and Lee W. Petersen, Executive Secretary, Mid-West National Band Clinic. Standing: Howard Lyons, Lyons Band Instrument Company, Chicago; Paul Behm, Mason City, lowc, High School; H. E. Nutt, Dean, VanderCook College. Incidentally, the roses in the foreground were grown by Mr. Petersen whose hobby is gardening.

ber 17 — 4:00 to 6:30 P.M.; Thursday, December 18 — 8:00 to 10:00 A.M. and 4:00 to 6:00 P.M.; Friday, December 19 — 4:00 to 6:00 P.M. and Concert at 10:30 A.M., Saturday, December 20.

Any school music director may apply for membership in the AABB; high school students are not eligible. The deadline for applications is October 6. Applicants selected will be notified by about November 1. Members of the "Fourth" AABB will count it among their most pleasant memories to have played in this remarkable band, under the direction of the distinguished Major Willcocks, Director of Music of the Ford Motor Company, Ltd., of Dagenham, England.

Harry Mygatt Passes On

It is with deep regret that The SM must report the passing of Harry Mygatt while singing a hymn in Church on Sunday morning, July 27th. Many band directors will remember Harry as the wonderfully pleasant man who assisted the editor of The SM on the exhibit booth during the Mid-West National Band Clinic for the past five years. He liked to talk about ancient instruments and often had a few present to show interested directors. He was an expert on American Military Music. His treasured exhibit of musical instruments for all American wars was on display at the Chicago Public Library at the time of his passing.

Music was his first love. Though his profession was that of an Internal Revenue Collector, he played oboe and English horn in the Chicago Shrine Band, and made oboe reeds for more than 700 customers throughout the world. He leaves his beloved wife Helen.

"For Parents Only" — New Department Starts — To Run For At Least Year

This month marks the beginning of a new department in THE SCHOOL MUSICIAN, "For Parents Only". The purpose of this department is to give parents the opportunity to study about the many benefits that are being derived by students and adults who participate in musical activities The Philip Lesly Company of Chicago has prepared an outstanding series of articles for the American Music Conference on this broad subject The staff of The SM is pleased to publish this series in the new department

The first article comes under the general heading of "Benefits of Musical Participation" Two phases are discussed, 1). Psychological and Mental Benefits, and 2). Physical Benefits.

It is felt that those directors of bands, orchestras, and choruses who encourage parents to read the new department each month will soon realize that it can, and will, be an effective public relations tool in their behalf. Name

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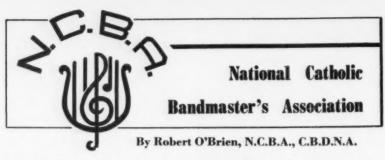
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President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana

A Review of Six NCBA Years

The NCBA became six years old on August 8, 1958. Past history of the association shows it to be an active and continually growing force in the field of Catholic Band music. Its aims and goals have always been high. Its efforts have been concerned with the practicality that seems to be a part of the good bandmaster.

In looking back at our many achievements I feel proud in the fact that our young organization has dauntlessly forged ahead in so may pertinent areas of Catholic Band development. We are proud to be the first group to suggest a study of tenure, pensions, contracts, and higher educational standards for our Catholic directors. Our contributions in the areas of band development have been many. Our literature committees, program committees, marching band committiees, budget committees, and salary committees have all produced data and results that are increasingly worth-

The NCBA Summer Band Camp has become nationally known and is one of our outstanding efforts to our members and to young Catholic bandsmen. The NCBA Camp is the only organized national Catholic band camp in existence. In connection with this committee plans are progressing toward college scholarships and the commissioning of new band works.

Our Placement Committee is in the process of introducing ways and means to place competent Catholic directors in Catholic schools.

We are a member of the Sousa Memorial Committee and are united with the efforts of the other fine band organizations of our country to promote the Sousa symbol as a heritage of our American band.

As president, I want to thank everyone, individuals and organizations, who have and who continue to assist us in our constant efforts for the Catholic Band.

> Robert O'Brien President, NCBA

1958 NCBA Convention Report

A very successful convention was held last August 8-9 on the campus of the University of Notre Dame. Reports and studies representing the combined efforts of the NCBA membership and the special committees were presented at that time. These reports and studies will be available in the 1958 Convention Proceedings. Initial mailings should take place around the last part of September.

Rev. Patrick Maloney, C.S.C. of the University of Notre Dame Music Department traced the place and function of the Catholic Band in Catholic Music Education. His approach underscored the concept that the band is an integral part of the curriculum in planning a complete education for the student. Father Maloney feels that our problem is to explain and expand this concept on a broad scale to administrators and curriculum planners. He stated "an imminent awakening and awareness of the importance of music to the individual is becoming more and more manifest in the discussions and attitudes of administrators."

Mr. Edward Krause, Athletic Director of the University of Notre Dame traced the development of the band in its relationship with the Athletic Department. Mr. Krause reviewed his experience at Notre Dame from 1931 through 1958 and noted the changes in band show styles and contributions to the half-time program. He stressed the importance of the band as an expression of school spirit. Recognizing the importance of the band to the team he agreed with Knute Rockne that the band is the twelfth man on the field.

Mr. Ted Kexel, Sales Promotion Manager of the Frank Holton Company, spoke on the evolution of the school band movement and the part the industry has played in its development. Mr. Kexel was a part of this great movement and has participated in both the teaching and selling aspect of music.

Mr. Nilo Hovey, educational director of the Selmer Co. gave a demonstration clinic on clarinet. He approached the problem of clarinet teaching by demonstrating how his techniques can improve playing by conducting an actual lesson with clarinetists furnished by NCBA members for the session.

Dr. Lucien Cailliet, of the Leblanc Co. reviewed modern techniques of bandstration and the improved current arrangements and compositions for band.

Mr. Howard Hornung, director of the Ludington Michigan High School Band and Mr. Robert Brown, director of the St. Joseph High School Band (South Bend, Ind.) were co chairmen of the Marching Band Committee. They presented sixteen selected football shows. This material was judged the best of the shows submitted to them throughout the year.

Mr. Ev Warren of the University of Notre Dame Audio-Visual Department gave a demonstration of sterephonic band recording techniques. His practical clinic included tapes of various local organizations and prepared commercial tapes. He discussed equipment obtainable and recommended trade names and houses for the members present.

A highlight of the entire convention was the Bandmasters' Reading and Evaluation Clinic as directed by chairman Gerald Schneider, of the Cathedral High School in Milwaukee. The famous Lockport High School Band, under the direction of Mr. Ernest Caneva, read new materials for the members present.

The grand finale of the program was the concert given by the Lock-port High School Band under the direction of Mr. Ernest Caneva. The concert was held in the Navy Drill Hall and was open to the general public as well as the convention delegates.

NCBA Summer Band Camp Continues to Grow

The 1958 Summer Band Camp reached a peak enrollment of over 175 students. This marked the fifth annual camp held on the campus of the University of Notre Dame.

The camp has continued to grow and prosper and remains the outstanding effort of the NCBA Commit-

A revision of procedure and administrative policies resulted in a higher standard of musical attainment. Further refinements are planned for the 1959 camp which should result in an extension of the NCBA Camp services to many more Catholic bandsmen.

A full report is now in preparation (Turn to page 76) Meet

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Mary Louise Fletcher, Jeen-Age Editor

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By Forrest L. McAllister Editor and Publisher THE SCHOOL MUSICIAN

It is with a great amount of pride that this writer can introduce the new Teen-Age Editor of The SM to more than a million monthly readers. She is Mary Louise Fletcher, better known as "FLETCH." Fletch is seventeen years old. She has entered the Joliet Junior College as a Freshman, Majoring in

music. She is an outstanding pianist and vocalist. Back in her early elementary school days, she was pianist for the Joliet Grade School Orchestra. When she entered high school she became accompanist for



"Fletch"

the girls chorus, the position she held until graduation last June. In 1957, she was accompanist for the production "Oklahoma" produced by the choral department of the Joliet Township High School, her Alma Mater.

During this past year, Fletch sang one of the major leads in the production "Brigadoon." She took the wonderful comedienne part of "Meg." She had accompanied numerous band and orchestra soloists in competition during the past five years. She has won vocal honors herself. During her high school days she was a member of the National Honor Society and National Thespians. She is organist at the Lidice Lutheran Church.

Fletch's hobbies are swimming, riding, traveling, tennis and golf. Her favorite food is fresh sea food. Her favorite artists are: Stan Kenton and Van Cliburn.

Fletch is very anxious to receive school news releases as prepared by student reporters. Any boy or girl is eligible to be their schools Teen-Ager Reporter. Just ask your music director if you may assume this responsibility. If you would like help in preparing your material, just write to Fletch, c/o THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois, and ask for the free "Teen-Age Reporters Guide." It will be sent to you promptly. Remember to list your name for the "By-line." Keep the release short and to the point.

Fosston Greyhounds are Governor's Band

By Marion Pearson Teenage Reporter Fosston, Minnesota

Orville L. Freeman, governor of the state of Minnesota, has chosen our band as the official "Governor's Band for Northwestern Minnesota." We are very proud of this award with which we have been honored and feel that it is a fitting salute to our instrumental music program as a whole.

Beginners start in the music system when they are fourth graders. After a year or so of lessons, when they reach the prescribed peak of attainment, they are admitted to the "beginner's band" in which they play until they are seventh graders. They are then promoted to the "junior band" in which they play until they have completed their freshman year in high school. The "senior band," a well balanced symphonic group, is made up of 75 sophomores, juniors, and seniors. Our "senior band" has won an "A" rating at the State Area Contest for seven consecutive years; likewise our soloists and ensembles have brought home more than their share of "A" ratings.

Our band has the usual schedule of activities throughout the school year. The fall of the year finds the "Greyhound" band playing for the customary number of football games and marching for civic celebrations. Winter brings the basketball season and a

formal concert in November. The spring season is taken up with contests and another formal concert. The spring of 1958 brought a new innovation, a spring musical. Summers find the bandsmen as busy as in the winter, with summer rehearsals, tours, and the weekly outdoor concerts.

Teachers Still Learning

By Mary Louise Fletcher

Cedar Falls, Iowa, was, this summer, the scene of some very interesting classes. The 1958 Iowa State Teachers College Summer Session Instrumental Clinic, featured, this summer, the ap-



Practice makes perfect for Mr. McCathren (L), Mr. Baum (C), and Dr. Karl Holvick, Director of the I.S.T.C. Bands.

pearance of Don McCathren, Educational Research Director, of Leblanc's, as clinician, lecturer, and guest-soloist with the Summer Session Band.

Mr. McCathren gave clinics on the clarinet family, spoke to members of the session on instrumental methods, elementary school music methods, school planning and supervision, and research in music education classes. All this in two days, and there's more!

He also appeared as guest-soloist with the I.S.T.C. Band and Choir in their summer concert, playing Alfred Reed's FIVE DANCES FOR FIVE CLARINETS. Mr. McCathren was ably accompanied by Mr. Russell Baum, of the College music faculty. All this goes to show — "the more you learn, the less you know.

Harper Retires at Lenoir

By Asilee Austin Band Secretary Lenoir High School Band Lenoir, N. C.

Something of an era closed in Lenoir, North Carolina, on May 23, 1958 when Captain James C. Harper, founder and long time Director of the Lenoir High School Band, retired from his position as Director of the Band. The ceremony took place as part of the annual Commencement concert program of the band.

Lenoir's Commencement Concert usually takes place out of doors in the high school stadium and includes a marching event as well as the program of concert music. It had been planned to do the same this year, but a heavy rainfall just before time for the concert to begin had forced band and audience indoors and the high school auditorium was crowded to the doors.

The Lenoir High School Band is the oldest school band in North Carolina and one of the oldest in the South Atlantic area, having been founded in March 1924, when the American Legion Post in Lenoir donated a set of 32 band instruments to the high school and suggested the formation of a high school band. Capt. James C. Harper, a member of the Legion Post, took over the band until the school could hire a regular teacher for the position and has held it for thirty four years. Captain Harper is a member of the North Carolina Bandmasters Association, the American School Band Directors Association and the American Bandmasters Association. He is the only high school band director who has ever served as President of the American Bandmasters Association.

Captain Harper's retirement ceremony was planned by the School Board of the Lenoir schools, and took place during intermission of the band's concert. Judge James C. Farthing of the Caldwell County Superior court and himself an alumnus of Lenoir High School Band represented the Mayor of Lenoir who had to be out of the city at the time. Mr. James T. Broyhill, prominent furniture manufacturer and Chamber of Commerce executive, represented the Lenoir Band alumni and presented a souvenir baton to Captain Harper. Miss Brenda Townsend, President of the Student Body of Lenoir High School presented Captain Harper with a check toward the band's endowment fund from the students of Lenoir High School. Joe Robinson, Student President of Lenoir High School Band, Presented to Captain Harper an engraved silver bowl from the present students of the band.



Joe Robinson, Student President of Lenoir, N. C. High School Band presents a silver bowl from the students of the band to Captain James C. Harper, retiring director of the band.

Mr. T. Glen Miller, Chairman and Dr. Donald W. Lackey and Mr. Walter Spainhour, members of the School Board of Lenoir Public Schools, expressed to Captain Harper the appreciation of the school administration for the long and successful years of development of the Lenoir High School Band and announced that the Band Building at Lenoir High School would henceforth be known as the James C. Harper Band Building and that a bronze plaque would be placed in the hallway of the building commemorating Captain Harper's service to the youth of Lenoir and also lettering would be placed over the front door of the building bearing Captain Harper's name.

Out of town alumni of the band as well as an enormous local audience were present for the occasion and letters have been coming in ever since the retirement ceremony from prominent band directors all over the United States and Canada and from Lenoir band alumni everywhere expressing their good wishes and praising the record of the band in Lenoir.



"My boy would like to register for musical instruction."

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TEEN-AGERS ATTENTION!

This is your section

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This months' "artist" is Mr. Al Hirt, a nationally renowned trumpet player. Al Hirts' oustanding career began with the late Michael Cupero in New Orleans, La. He later studied with Dr. Frank Simon at the Cincinnati Conservatory of Music. He also held the solo Cornetist spot with the Symphonic Band and played first trumpet in the Symphony of the Conservatory while he attended school there.

After playing solo cornet in the 82nd Army Air Force Band for three years he entered the Jazz field and played with the bands of Jimmy Dorsy, Hal McIntyre, Ina Ray Hutton, Tony Pastor, Ray McKinley and many others.

After his stint with the bands just mentioned, Al went on to win the "Phillip Morris Talent Contest," and toured the United States and Europe with Horace Heidt's Orchestra.

Mr. Hirt has appeared on numerous television shows and recently with Dennis James on "Chance of a Lifetime." His Dixieland Jazz Band has just completed a very successful engagement at "Dan's Pier 600" in New Orleans.

Mr. Hirt's recordings are found on "Southland" labels and his latest release was for the "Verve" recording company.

IMPORTANT

Send all letters, pictures, write-ups to:
THE SCHOOL MUSICIAN
Mary Louise Fletcher
Teen-Age Editor
4 East Clinton St.
Joliet, Illinois

U. S. Marine Band Marks 160th Anniversary

Down the streets of Philadelphia on cold morning of November 1775, busy citizens turned their curious gaze upon a small but determined looking military company marching to the cadence of rolling drums and whistling fifes. It might have been the music or it might have been the resolution they saw in those marching men, but the early morning activity of the city was suspended by the sight of this little group pacing the cobbled streets.

Lining the curb, the spectators shouted a demand to know who these men were. Hardly turning, their leader replied proudly: "MARINES!, man, that's who these lads are. And if you're as good as they are, you'll join with them."

Fifes and drums were the only instruments used in those days, and when ten or more played together, it was called a Band. And so the Marine Band, reputed to be the nation's oldes: military aggregation, came into being with the organization of the Continental Marines on November 10, 1775. During the early days of our fight for independence, these fifers and drummers were used to "noise their way" up and down the streets of Philadelphia to stir up public interest and aid recruiting. In 1798, an Act was passed by Congress creating a permanent Marine Corps and designating offically a Marine Band . . . its mission was a far cry from the multifarious duties performed by the United States Marine Band today.

At the turn of the century, the Band and Marine Corps moved to the new capital city - Washington D. C. Shortly after their arrival the Marine Band was requested to play for President John Adams at the Executive Mansion. This White House engagement was the beginning of a tradition which became so well established that today the name Marine Band and "President's Own" are synonymous throughout the world. Since that time, in 1801, the red-coated Marine musicians have not only been a part of every social and official function of state but have also been an integral part of the cultural life in the Nation's Capital.

During its first year in Washington, the Band stopped for a few months on a beautiful hill overlooking the future Capital City and the Potomac, the same hill on which was later constructed the U. S. Naval Hospital. The inspiring music of the Marines did much to drive away the gloom

(Turn to page 71)

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National Board Meeting

The school year 1957-58 was, for Modern Music Masters, a most successful and inspiring one. The 400th Chapter was chartered, and reports made by Chapter officers and sponsors indicate a definite advance in achievements by the Chapters and a surge of enthusiasm among Chapter members, coupled with an understanding appreciation of the opportunities offered by the national music honor Society.

The annual meeting of the Society's executive board was held at the national office in Park Ridge, Illinois, on June 7th. In attendance for the first time at a board meeting were the two directors recently elected by the Chapter sponsors: Gladys A. Garness and William J. Inglis. Gladys Garness organized Chapter #190 at Wauwatosa

High School in Wauwatosa, Wisconsin in September 1955. She is State Chapter Coordinator Chairman of the Society's Membership Committee. Last November she presented Tri-M in an



Gladys Garness

University of Wisconsin music alumni luncheon during the Education Association Convention in Milwaukee, and arranged for two Tri-M table displays among the exhibits there. Bill Inglis organized Chapter #192 at Hialeah High School, Hialeah, Florida in September 1955. He is Tri-M State Chair-

man and Chairman of the Society's Program-Activities Committee. He was a member of the Tri-M panel at the MENC Southern Division meeting in Miami in 1957, and at the **MENC Biennial** National Meet-



Bill Inglis

ing in Los Angeles in 1958. Last January he arranged for a Tri-M table display at the Florida Music Educators Association Clinic in Tampa. Bill is an honorary member of Chapter #345, Henry H. Filer Jr. High School, also in Hialeah.

Other directors present were: Alexander M. Harley, President and Founder; Harry Ruppel of Rubank Publishers, Vice President; Einar J. Anderson, Secretary-Treasurer; Beulah I. Zander, Illinois State Supervisor of Music and the Society's Education Advisor; James E. Noble, Associate State Sponsor of the Indiana Association of Modern Music Masters and Chairman of the Society's Alumni Committee; and Frances M. Harley, Executive Secretary.

The various reports made gave conclusive evidence that the Society is making wholesome progress toward its aims to foster greater interest in musical performance, to provide wider opportunities for personal musical expression and service through music. The program of the Society has been expanded with the addition of State Chapter Coordinators in 8 states: California, Iowa, Minnesota, Missouri, Montana, Tennessee, Washington and Wisconsin; two new state units, one in Indiana, the other in Florida; five standing committees: Research, Membership, Program-Activities, Public Relations and Alumni; and the separate and distinct Committee of Music Educators Representatives, designed to reach college graduates majoring in music education.

Highlights from reports given by members-at-large are worthy of attention. Jim Noble, whose especial field of interest is the development of Tri-M Alumni Chapters, spoke convincingly of the value of this long-range project in strengthening the Society and increasing its influence nationally as well as increasing the potential of individual active Chapters, with the result that they become prestige units in the schools and in the communities. Mr. Noble also gave details of the organization of the Alumni Chapter at his school and the ways in which it cooperates with the active Chapter. Gladys Garness reported on activities relating to Wisconsin Chapters and to the Committee on Membership and submitted for consideration several



Frances M. Harley, executive secretary, re ceiving a contribution of over \$100 to the Tri-M Loyalty Fund from Jeff Hildwein, president of Chapter #1, Maine Township H.S. Park Ridge-Des Plaines, Ill. The Chapter sposored a colored movie travelogue to raise funds to promote the growth and extension of the Society throughout the nation.

matters concerning financial support for the Society with practicable approach. Bill Inglis contributed details on Tri-M activities in Florida, reported on ways and means of organizing and maintaining an efficient, enthusiastic Chapter, and presented precise suggestions dealing with the uninterrupted participation of all active Chapters.

Illinois State Tri-M Meeting

Chapter #111 at Waukegan Township High School in Waukegan was host to the 2nd annual conference of the Illinois Association of Modern Music Masters on Saturday, May 17th. O. D. Premo, sponsor of Chapter #263, North Boone High School at Poplar Grove, was elected State Associate Sponsor to succeed Leslie Gilkey of Waukegan. Perry Whitson of Pana is State Sponsor. Newly elected state student officers to serve for the coming year are: President, Joel Oman of Chapter #263, No. Boone High School, Poplar Grove, Ill.; Vice President, George Maslow of Chapter #111, Wawkegan Township High School, Waw kegan, Ill.; Treasurer, Marcia Novak of Chapter #217, Bishop High School, Rockford, Ill.; Sergeant-at-Arms, Amos Anderson of Chapter #263 and Historian, LeRoy Holman of Chapter #111. A reception with punch and cookies opened the conference at 1:30 p.m., followed by a business meeting. highlights of which were Chapter ac tivity reports and campaign speeches nominating the student officers. The retiring student officers then installed the newly elected officers. A splendid musical program of vocal and instrumental ensembles was presented by members of various Chapters. Mr. Harold Brasch, Euphonium Artist, was the

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A Sponsor Speaks

"Modern Music Masters helps unify the music department; it brings recognition to the conscientious students who would not otherwise have the opportunity to enjoy the 'spotlight'; and it raises the prestige of music students in the school. The Society is a great help to busy music teachers who have such heavy schedules these days. Tri-M encourages ensemble and solo work which is so important to the students and to the success of the department." (Lawrence B. Bellis, Sponsor Chapter #326, Junior High School, La Canada, California.)

Tri-M at Mid West Choral Clinic

Modern Music Masters will have a booth among the several exhibits at the first Mid West Choral Clinic, sponsored by the VanderCook College of Music, Sept. 26 & 27 in Chicago. All choral directors who will be in attendance are invited to drop by and visit with a representative from the national office and examine Chapter materials.

Top-Notcher

Guy Anderson, president last year of Chapter #166, Messick H. S., Memphis, Tenn., has been selected Top-Notcher for September. He is a member of the Singing Teens, A Cappella Choir, Chaplain of the Chorale Club and, in addition, he sings in two church choirs. His combined interest in music and science has led him into the field of radio. Besides operating his own "Ham" radio station, he is an active member of the Mid-South Amateur Radio Association and the Amateur Radio Relay League. Guy is also interested in religious work, having served as president of the Sub-District Methodist Youth Group, and is now Christian Witness Chairman of the Methodist Youth Fellowship, as well as a representative of the World Peace Conference of the United Nations at New York. His teachers recognized his ability and scholarship by electing him to membership in the National Honor Society, and his classmates by making him president of the Key Club. Congratulations, Guy!

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.



Wendell Dunn, Salem, Ohio (L) models Purdue's old Marching Band uniform as John Nine, North Webster, Indiana models the new uniform to be worn by the band starting in the fall. The Purdue Band's former uniform was the regular army officer's pinks and greens and was made obsolete when the army went to the new army green. The new Purdue Marching Band uniform was designed to give the best possible appearance at football games, street parades, and other athletic events in which the band participates. A separate uniform is used for concert activities.

manufacturers in working out the design and specifications for the new uniforms. Many efforts were made to determine current trends in band uniforms since it is expected that the new Purdue design will be used for ten or fifteen years. A number of considerations were taken under advisement. The uniform must appear flashy on the football field as well as show up in good contrast on black and white television. Since the college bandsman wearing the uniform will often be required to wear the garment to class prior to appearances, the uniform had to be well designed so as to be in good taste and make a military appearance as well as to be easily converted to a flashy appearance for street and athletic functions.

Black elastique cloth was selected as being the most serviceable as well as the most comfortable. 275 of the uniforms were ordered for fall delivery. Several of the unusual features of the new uniform include the zipper side adjustment in the trouser waist band to eliminate minor alterations in the trousers; its swing back with an elastic return feature together with underarm flap inserts to give much freedom of arm movement. A collar liner fastened with snaps is expected to eliminate considerable cleaning and repair problems in the coat. The trouser crotch has been designed for the high knee lift so popular with follege and high school marching bands at the present time.

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of you guys and gals haven't the vaguest notion of who I am or what I am. WELL - I'm your new teenage editor taking over Karen Mack's column. Let me at this point in our rather one-sided conversation, drop the hint that I'll be needing the other side of the just mentioned gab-fest. Let us know what's 'on the fire' in your part of the country. Remember those articles in YOUR COLUMN don't write themselves. Nuff said? I sure hope that you all had a swell summer. I did! I vacationed in Myrtle Beach, South Carolina, so I'm very, very sunburned, salt-watered, and fishfilled. I also got the thrill of my young life at a "Grant Park Concert" where I heard Van Cliburn play the 'Tchaikovsky Piano Concerto.' He's really got what it takes, so make him a must on your concert-going list, especially you New Yorkers! Don't be surprised if you're inclined to be a trifle frustrated when you try to make music For the schools that lost their reporters due to graduation; don't forget to appoint a new one and notify us of the change.

See you soon,

"FLETCH"

Purdue Bandsmen

Given New Look

The Purdue University "All-American" Marching Bands will appear at the first football game in the fall (Purdue vs. Nebraska at Purdue, September 27) resplendent in a complete new set of marching uniforms. The new Purdue Marching Band uniforms will be basically black with gold trim and white accessories. The basic uniform will resemble very much the U.S. Marine dress uniform and will be worn by the Purdue Band for military appearances, outdoor concerts, and other non-athletic functions. For football the basic uniform will be dressed up by the addition of spats, gloves, plume, shoulder boards, epaulettes, and a breast shield.

Two years were spent by the band staff working with the several uniform

after hearing him.



The Flutophone, with full chromatic scale, visual finger guides, and outstanding tone quality has been accepted as the finest instrument of its kind. Together with its Classroom Method it is the direct enswer to the need in elementary education for well-grounded instrumental and vocal learning. Molded of durable, white marbelle plastic with ruby trim, its appearance attracts the child instantly.

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THE BRASS WORKSHOP

(Continued from page 16)

April 1958) It was my pleasure to introduce a set into a summer camp band of 275 players of high school age. Most of the players were equipped with BBb and Eb sousaphones and the improvement in the tone quality and the facility and power in the low and middle ranges of the instruments was most gratifying. I heartily recommend that you try these mouthpieces which were especially designed for the tuba in the band.

I note that many instruments manufacturers have introduced new models of brass instruments in the recent past. It is most worthwhile to try these. Competition in the industry brings us increasingly improved instruments and American instruments now lead the world in standards of manufacture and quality control.

Many bandmasters have reinstituted concert rehearsals during the marching season. This is most encouraging for the field and the high esteem which the public should hold for our work. A band which reestablishes the diciplines of good intonation, precision, refined tonal quality makes field work a pleasure to hear as well as see.

An organized warm-up procedure for the young brass player is imperative before he goes outdoors for the football season. He will not have a strong embouchure in many cases after the summer recess and will develop many bad playing habits if such a procedure is not instituted.

How often do your players pick up an instrument for the first time in any given day and immediately play fortissimo and in the extreme upper register? How often to they "clown" with some trick effect or sound on a false embouchure setting? These are very poor and destructive habits and tend to destroy the intimacy with the response of the instrument which has been so laboriously been achieved to a degree.

The embouchure is a delicate and sensitive membrane and should never be punished. It is stiff and clumsy when a brass instrument is first played each day. A warm-up which prepares the player for his finest, most sensitive response to the demands of the instrument seems obvious. Yet, the young player has great recuperative powers and can punish the lips and be ready the next day to do it again!

My experience over the years and based on the artist player-teachers which I had the privilege to learn from, indicates that lip slurs in the middle register of the instrument and gradually extending in both directions are very helpful. Such exercises are to be found in Lip Flexibility for the Trumpet (Cornet) by Walter Smith.

Another helpful procedure is chromatic runs slurred in the low and middle range of the instrument. This gets the fingers working and the lip loosened up. Such exercises are found in many methods, e.g. Gatti, World Meth-



ern folding units for staging orchestras, choral groups, bands, plays, ets. Easy to set up or dismantle. Sold direct to (reanizations and institotory prices and discounts.

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Often I hear of the use of long tones as a warm-up procedure. I do not, personally, believe in long tones for this purpose. Such a procedure uses the lip in a rigid position as it sets for a given pitch. An analogy would be a 100-yard dash man holding himself in a rigid leg position as a warm-up for a race. Lip slurs flex the tiny lip muscles in the same way that a runner would limber up his legs before a race. Long tone practice is necessary on a warmed-up embouchure to gain control of sustained tones.

It is impossible to play accurate, controlled lip slurs without proper use of the embouchure and proper diagphramatic support. Since such a warm-up procedure reinforces good habits and accurate playing, it will save the bandmaster much hard work when the concert season comes and gives him more advanced and accurate players who, having greater accuracy, play with greater confidence and authority.

The End

ACCORDION BRIEFS

By LARI HOLZHAUER
Executive Secretary
Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

In reply to inquiries concerning publications of numbers for bands or orchestras with accordion parts we list the following numbers. "Accordion to Hoyle", published by the Carl Fischer Publishing Co., "Nightfall" by J. J. Morrissey — arranged by Alfred Mayer — published by Edward B. Marks Pub-



Here is Lari Holzhauer (L) and another active ATG member as they appeared at the ATG exhibit during the Music Industry Trade Show in Chicago.

lishing Co. From the Lugwig Music Publishing Co. of Cleveland, Ohio, we have received the "Little Blue Book", a collection of classical and original compositions for young orchestras, compiled and arranged by Carl Ludwig and S. E. Morris. This has the accordion part arranged by J. H. Sedlon who is well known in the accordion field. The book contains Brighten Up March, Follow the Ball March, Waltz on Themes by Beethoven, Trumpeters on Parade March, Minuet from Symphony No. 17, Old English March, Ave Maris Stella, Andante from Rinaldo, On the Levee (Southern Characteristic), The Beggar Student and Hungarian Village Overture. The accordion parts are not difficult. These are written for complete orchestra.

We are pleased to learn from Mr. H. E. Nutt, dean of the school, that the VanderCook College of Music, Chicago, has recognized the accordion as a major instrument for quite some time. We are glad to be able to add another fine school to our list of schools recognizing the accordion as a major instrument.

William F. (Bud) Kuehl, well known accordion artist, composer and teacher (Turn to page 76)





Do you have a TEEN-AGE REPORTER? Write for our free guide

The School Music Director's

GUIDE TO FLUTE TEACHING

by

Mary Louise Nigro Poor

\$1.50

427 North Second Street DeKalb, Illinois

LET ME ANSWER YOUR FLUTE QUESTIONS

(Continued from page 18)

dent to pucker a little or perhaps to flatten the opening a bit.

4. It sometimes happens that if you give the student the head joint of the flute and place him in front of the mirror, he can experiment himself and produce a fairly good tone.

5. If the above proves successful, try putting the flute together and letting him play B third line. If he produces the octave above, ask him to smile a little more, or draw back the corners of the mouth (to make the hole more oblong and to direct the air lower) and then to blow more gently.

If your prospective student can do these things the first time he tries, chances are he will not have too much difficulty with the flute. But if he cannot and is determined to try it anyway — be patient! He may surprise you. There have been many times when one I thought was hopeless, came through by sheer determination. But not many 4th or 5th graders possess such determination.

It would be well to give these beginning flutes plenty of time apart from any of the other instruments during the first few weeks. After the tone has been established and the student understands what he is trying to do, it would be all right to place him in a class with other instruments. The fingerings will be simple compared to the initial effort of producing the tone. Just watch the posture and hand positions.

Piccolo

If the piccolos are school owned, as most are, it is the responsibility of the band director to see that they are in perfect playing order. This should be done before asking the students to struggle through the football marches. Also it would be a good idea to have the piccolo players stick with the instrument exclusively during football season. Their tones will improve and

the band should sound better for some strong in-tune piccolo playing.

This writer will be anxious to hear from students and directors alike during the year, and will try to discuss the aspects of flute playing that interest you the most.

The End

Standing Room Only

(Continued from page 45)

concert hour. The concert would begin with a processional march for the Royalty and their court. They would be introduced and seated for the concert in reserved seats. A recessional followed the concert.

 The college committee on artist concerts provided the concert band with a guest soloist. This soloist spent two days on the campus rehearsing, lecturing and conducting an invitational clinic.

5. The Dean of Women and the committee planned a formal coffee reception following the concert for the Royalty, the guest artist, the administration, performers, and committee members. This preceded the dancethat followed.

The program also included a student soloist and a dramatic speaker who was a faculty member.

Does not a Musical Organization Need to Perform More Than Once?

Ordinarily, yes. In our situation we have discontinued the annual Spring concert. Instead, we give off-campus tour concerts at schools or at clinics. This spring the Concert Band furnished the music for the annual commencement exercises. In all of these ten extra appearances there was a ready-made audience. In the case of the latter, as might be expected, there was "standing room only."



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What We Have Said Amounts To This:

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Try to team up with some allschool event or some seasonal or civic occasion.

3. Spread out the interest in the event. Delegate the sponsorship and the promotion to another organization or group which is also vitally interested in the success of the concert.

4. Present a musical program deserving of a fine audience.

The End

Meredith Willson Receives Trophy from Artley

Meredith Willson, author and composer of the Broadway smash musical, THE MUSIC MAN, was presented with this golden trophy at the band festival in his honor at Mason City, Iowa, June 10th. The trophy was designed and executed by ARTLEY, INC., flute manufacturers, Elkhart, Indiana for the people of Mason City





(Willson's home town) and presented to him by Mayor George Mendon who proclaimed Mason City "River City" for the day. The theme of the trophy is "There I Stood with my Piccolo" after the title of a book authored by Willson. Willson was formerly a flutist and piccolo player in Sousa's Band.

The inscription reads: "There I Stood with my Piccolo" to Meredith Willson in recognition of the "MUSIC MAN" and your other contributions to good music, presented by, your friends and admirers in "River City" — Mason City, Iowa, June 10th, 1958."

New Sacred Music Records Available in Hi-Fi



MAGNIFICENT SACRED MUSIC is now recorded in tone true High-Fidelity. The finest anthems of the masters, familiar hymns, and newly composed religious works are performed by distinguished American artists, choral groups and instrumentalists. This exciting music is recorded on 12 inch, 33% RPM, long-playing, unbreakable records—priced at \$2.98 plus federal tax and shipping. For full information write: Sacred Music Record Guild, Dept. J18, P.O. Box 54, Cincinnati 13, Ohio.

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The Song Flute features an exceptionally well-balanced scale, comfortably spaced tone holes, simple one-piece construction. Even 3rd and 4th graders find the Song Flute easy and fun to play!

Act now to insure the future of your bands and orchestras with the timetested, practical Song Flute — Beat Response method!



September, 1958

PERCUSSION CLINIC

(Continued from page 20)

good percussion equipment and concern for the same, is directly connected to the excellence of performance. The percussion sound must at all times be characteristic of the instrument and the resulting sound, musical. The condition of the instruments, and the equipment additional to the instruments must be of par-excellence for performance.

In the way of cadences, for those of you who are engaged in the marching band activity, I say, give a great deal of thought to the cadences to be played. Keep in mind: the instrumentation of the drum section, the tempo at which the band will be marching, the style of marching to be done, the type and function for which the band is performing, and the ability and experience of each member within the drum section. There are a variety of cadences which can be used and each should be geared to the band's activity and the musicianship within the drum section. When there is a difference in abilities, it becomes necessary to score a second line. A re-editing of the original line will give the lessexperienced player (technically speaking) a chance to play musically. The resulting cadence will be played with clarity, balance between parts, and with exactness. THE BEAT IS THE THING, and the cadence must phrase and drive with piston-like pulsation.

The End

Collegiate Film at **Cannes Festival**

The president of Bob Jones University, Dr. Bob Jones, Jr., announced May 1, 1958 that "Wine of Morning," an award-winning, feature-length, color motion picture produced by Bob Jones University, would represent the product of American colleges and universities at the International Film Festival which began May 14 in Cannes, France.

Katherine Stenholm, director of 'Unusual Films," the Bob Jones University motion-picture division, was selected by the University Film Producers Association to represent the United States at the International Congress of Motion Pictures and Television School Directors held at Cannes and Paris, May 14-23, as a feature of the 1958 International Film Festival.

Mrs. Stenholm delivered a principal address in the Conference on the subject of the teaching of motion-picture production and also presented "Wine



Unusual Films re-creates in its film, WINE OF MORNING, MORNING, the tense moment when Pilate washes his hands during the trial of Christ Dr. Bob Jones, Jr. — president of Bob Jones University in Greenville, S. C., and author of the novel "Wine of Morning" — appears as Pontius Pilate, the Roman governor spectacular motion picture based on the nove and produced by Unusual Films.

of Morning" a dramatic film based on the first-century novel of the same name by Dr. Jones, Jr. In addition, The Flying Angel, a new color film which describes the teaching of motionpicture production at Bob Jones University, was presented by Mrs. Stenholm.

In making the announcement, Dr. Jones remarked, "I see from the agenda that, in addition to the University Film Producers Association, the Soviet State Cinema School has been assigned to the topic of teaching mo-

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tion pictures production. I can sincerely say that Bob Jones University welcomes this opportunity to represent American educational systems, and I feel sure that Mrs. Stenholm will present material that will be of interest to the director of the cinema schools of many countries and others who will be present from all over the world."

Dr. Jones said further, "I understand that one of the aims of the United States in participating in these international conferences is to demonstrate the diversification of the products of our various independent universities. Bob Jones University was chosen as a 'fine case in point'."

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A member of the International Relations Committee of the University Film Producers Association remarked after seeing "Wine of Morning" that, in addition to its demonstrating the high quality of cinema training available in the United States, the pictures religious theme would demonstrate the freedom of American Institutions to produce at their own initiative the kinds and character of films they need to serve their various educational missions.

The University Film Producers Association, composed of representatives of seventy-six leading American colleges and Universities which offer courses in cinema, was organized as a medium of exchange of ideas and discussion of topics of mutual interest, It does not attempt to regulate or control the policies of its independent member-institutions, but rather functions as a representative agency in matters of common interest such as the Cannes International Conference.

Mrs. Stenholm and Dr. Don G. Williams of Syracuse University — who was selected as the other American delegate — were guests of the Cannes International Film Festival and the French Institute of Cinematography during the sessions at Cannes and Paris.

Gustav Langenus Works To Be Revived In SM

The late Gustave Langenus was a significant contributor to the clarinet scene. Through his teaching and written works Langenus has exerted a lasting influence on clarinet players. To pay homage to this important clarinetist a series of articles discussing the complete works has been planned for the next several issues in the Clarinet Corner. Introductory remarks appear in this month's "The Clarinet Corner" column.

Through the kind cooperation of

Mr. Alan Langenus and the following firms: Boosey & Hawkes, Ensemble Music Press, Carl Fischer, Charles Foley, and Witmark, a complete review of Mr. Langenus's works has been made possible. In organizing the discussions the following plan will be used:

Original Solos

Fritz Kreisler Solos (adaptations) Editions of old classics

The arrangements of solos for two clarinets

Misc. arrangements of solos

Ensemble arrangements

Methods: original, revisions, other

By Answering The Advertisers In The SM, You Make Your SM Continue To Grow

It is exciting to view a man's output. In future columns of the Clarinet Corner we shall see how significant was this output.

> David Kaplan, Editor "The Clarinet Corner



Al G. Wright, director of bands, and his assistant, Robert R. Mc-Ember, have been doing a tremendous job at Purdue.

The percussion section of their "ALL AMERICAN" marching bands, pictured above, is one of the greatest sections in the country.

/ gedy	DRUM CO.
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CLARINET CORNER

(Continued from page 22)

with since the embouchure was weak and could not alone support the clarinet. The "e" on the other hand provided the clarinet with support from the left hand.

The works of Gustave Langenus represent a worthy contribution to the clarinet field. In surveying these works we hope to pay homage to one of the great figures in clarinet history.

New Music Reviews

A Country Story for Bb Clarinet Quartet, by David Kaplan, Belwin, Full score and parts \$1.50, 1958.

Ensemble work is an activity we all

recognize as sound and important. The student learns his place in the group and the give-and-take of cooperative playing. Only a few decent quartets exist in the advanced calibre and not many more are available for the medium group. An attempt here has been made to provide wholesome music for say a Grade 3 level, challenging with opportunities for expression yet within the limitations of the young group. The music is divided into two parts, a 3/4 Andante and a 2/4 Allegro; the key of C for clarinet. Range limitations have been considered. Thus, the first clarinet reaches no higher than C3, the second to A2, the third to D2 while the fourth remains in the chalumeau range. All parts share in the thematic material. There are no technical difficulties. The publisher has provided us with a very clean, clear, attractive edition. Gr. 2-3

Two's Company for two Bb clarinets - by Leo Kraft, Boosey-Hawkes, 1.50 1957.

Interesting music for clarinet duo is not plentiful. It is therefore a pleasure to welcome this delightful suite. The first of the five movements is a cheerful, rhythmic alla-breve in Eb. Technically it is not so difficult but the syncopation must be carefully worked out.. The second number is marked Brisk; this 4/4 section contains accidentals and calls for rhythmic preciseness. The third part is a quiet 3/4 canon in F while the fourth is a Waltz. The final movement, an Eb alla-breve, is a lively movement marked by syncopated rhythms and is reminiscent of the first part. Two Company is interesting music of a contemporary nature; it is resourceful in both rhythmic and melodic content while at the same time being not too difficult. Grade 4

Classical Album for clarinet and piano, arr. by Arthur Willner, Boosey-Hawkes, 1.00, 1947.

Ten short pieces are included in this collection. Composers represented are Purcell, Handel. Gluck, Haydn, Mozart, Beethoven and Schubert. Keys have been chosen with the young student in mind: for clarinet, Am, C, F, G, and Em. The range is only moderate with the highest note being G^a. The little numbers are short and charming. The piano accompaniment is for the most part on a par with the solo part, not too difficult, and could be played by a parent, music teacher, or student. Useful Grade 2-3

See you next month.

The End

2nd Band Composition Competition Set

(Continued from page 49)

ten with first performance rights granted the sponsoring band. The composer should, if at all possible, be present for this first performance. \$50 expenses will be paid in addition to the prize if the distance is more than 200 miles from Oshkosh.

8. Judges decisions to be final regarding the winner, although all compositions will be considered for publication by the publishers.

If no compositions submitted are worthy of publication we reserve the right to reject all.

All inquiries should be addresed to: James Croft, Director of Bands, Senior High School, Oshkosh, Wisconsin.



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from the dismal Federal City these many years. They provided some of the first public diversions by playing informal, open-air concerts at their encampment - the first on August 21st, 1800. There is no record of what instruments were used at this performance but it is known that by December of that year there were also two oboes, two clarinets, two French horns, a bassoon and a drum used . . . a far cry from the fife and drum music that characterized the first "Marine Band." A short while later the Band moved to its permanent quarters - Marine Barracks, 8th and Eye Sts., SE - which remains today, the home of the famous United States Marine Band. For some years later their public service concerts were continued at the Marine Barracks.

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Queen Elizabeth II and Prince Phillip of England, King Saud of Saudi Arabia, President of Viet Nam and the Prime Minister of France . . . to name a few.

Continuing to bring the finest in music to the visitors the Nation's Capital, The Marine Band presents their weekly concert series each summer season at the East Plaza of the Capital Building every Wednesday evening and at the Watergate Theater each Sunday evening. These concerts, free to the public, begin in June and are concluded the last week in August. During the winter season, the band may be heard each Thursday evening at the Department of Commerce Auditorium.

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er, 1958

CLARINET CORNER

(Continued from page 22)

with since the embouchure was weak and could not alone support the clarinet. The "e" on the other hand provided the clarinet with support from the left hand.

The works of Gustave Langenus represent a worthy contribution to the clarinet field. In surveying these works we hope to pay homage to one of the great figures in clarinet history.

New Music Reviews

A Country Story for Bb Clarinet Quartet, by David Kaplan, Belwin, Full score and parts \$1.50, 1958.

Ensemble work is an activity we all

recognize as sound and important. The student learns his place in the group and the give-and-take of cooperative playing. Only a few decent quartets exist in the advanced calibre and not many more are available for the medium group. An attempt here has been made to provide wholesome music for say a Grade 3 level, challenging with opportunities for expression yet within the limitations of the young group. The music is divided into two parts, a 3/4 Andante and a 2/4 Allegro; the key of C for clarinet. Range limitations have been considered. Thus, the first clarinet reaches no higher than C3, the second to A2, the third to D2 while the fourth remains in the chalumeau range. All parts share in the thematic material. There are no technical difficulties. The publisher has provided us with a very clean, clear, attractive edition. Gr. 2-3

Two's Company for two Bb clarinets - by Leo Kraft, Boosey-Hawkes, 1.50 1957.

Interesting music for clarinet duo is not plentiful. It is therefore a pleasure to welcome this delightful suite. The first of the five movements is a cheerful, rhythmic alla-breve in Eb. Technically it is not so difficult but the syncopation must be carefully worked out. The second number is marked Brisk; this 4/4 section contains accidentals and calls for rhythmic preciseness. The third part is a quiet 3/4 canon in F while the fourth is a Waltz. The final movement, an Eb alla-breve, is a lively movement marked by syncopated rhythms and is reminiscent of the first part. Two Company is interesting music of a contemporary nature; it is resourceful in both rhythmic and melodic content while at the same time being not too difficult. Grade 4

Classical Album for clarinet and piano, arr. by Arthur Willner, Boosey-Hawkes, 1.00, 1947.

Ten short pieces are included in this collection. Composers represented are Purcell, Handel, Gluck, Haydn, Mozart, Beethoven and Schubert. Keys have been chosen with the young student in mind: for clarinet, Am, C, F, G, and Em. The range is only moderate with the highest note being 63. The little numbers are short and charming. The piano accompaniment is for the most part on a par with the solo part, not too difficult, and could be played by a parent, music teacher, or student. Useful Grade 2-3

See you next month.

The End

2nd Band Composition Competition Set

(Continued from page 49)

ten with first performance rights granted the sponsoring band. The composer should, if at all possible, be present for this first performance. \$50 expenses will be paid in addition to the prize if the distance is more than 200 miles from Oshkosh.

8. Judges decisions to be final regarding the winner, although all compositions will be considered for publication by the publishers.

9. If no compositions submitted are worthy of publication we reserve the right to reject all.

All inquiries should be addresed to: James Croft, Director of Bands, Senior High School, Oshkosh, Wisconsin.

CLARINET & SAXOPHONE REEDS EFERRED by professionals * he world over!

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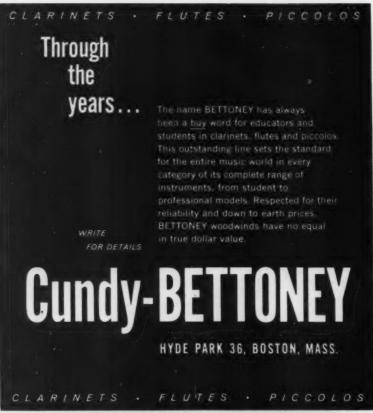
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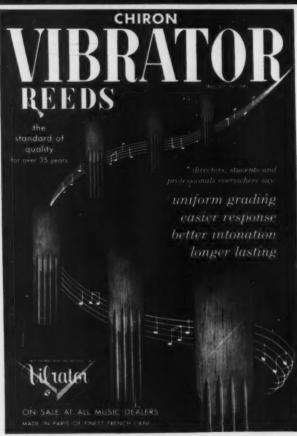
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Your Best Friend Is Your Parents Club

(Continued from page 48)

gram?" Our plans are as follows:

(1) Our big day of the year is "Tag Day" - inasmuch as we are located in a large area, comprising various towns and cities, we obtain the permission of the Wood River Township Chamber of Commerce to conduct our Tag Day in the entire area since; the populace of not only Roxana people but other band members in adjoining districts shop in Wood River and other areas we work according to plan. This program is very carefully worked out; the Executive Committee of our Band Boosters' Club, appoints Team Captains in each area - all students of this area report to a previously designated place. Every band member is provided with a small container for receiving the money, and gives a tag to each contributor. Every band member must be in full uniform; this is a must! This provides proper identification so that the general public knows the people they are contributing to. In the past, before we required band uniforms, we once found two boys standing on a street corner taking collections - they were in no way connected with the Band - the situation was simply summed up by having the two boys given a stern lecture by our local Chief of Police! Thus, be most careful in planning your program! Know what you are doing!

(2) Our next source of income is by charging each band parent family the sum of \$1.00 per year. We have some 340 students actively engaged in the study of band instruments — of this amount we have to date 321 paid up band parents!

(3) We also have cake sales, Fall Festival, the annual Excursion on the Steamer "Admiral" on the Mississippi River. Tickets are sold for the boat trip – the Band Parents Club sponsors this trip – of each ticket sold (Adult) we receive 25¢ commission for each ticket!

In addition to raising money for the group, all of our Band Concerts are sponsored by our Band Parents' Club. Members serve as ticket sellers, nshers, etc. When we take a band trip our groups are amply chaperoned by band parent members.

Fourth, the question will be asked: "What materials are available that will help me in forming a band parents' club?" C. G. Conn, Ltd., Elkhart, Indiana, has an invaluable pamphlet entitled: "Some suggestions on how to organize a music parents' club." With the kind permission of C. G. Conn,

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Parent Elkhart Elkhart, "Dear M "Enclo for the

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Ltd. I would like-to quote part of a letter, verbatim, as sent to members of the Elkhart, Indiana, Instrumental Music Parents' Club:

"Members, Instrumental Music

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Elkhart Public Schools, Elkhart, Indiana.

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"Enclosed is your membership card for the Instrumental Music Parents' Club.

"The parents of every youngster in the Instrumental Music Department, whether in grade school, junior high school, or high school, automatically becomes a member of the Instrumental Music Parents' Club. While there are no formalities to becoming a member nor no dues to pay, we want you to feel that you are one of us and to take an active interest in our fine organization. Any suggestions, recommendations, or constructive criticism you have to offer will always be welcomed by your officers.

"The Executive Committee, which is made up of the officers of your club, and the members of the instrumental staff, meet once a month and there are three or four general meetings throughout the year which we hope every member will attend."

Space does not permit me to quote

By Answering The Advertisers In The SM, You Make Your SM Continue To Grow

all of the letter, but I am sure all of you can perceive the gist of this type of letter urging band parents to take an active part in the instrumental music program!

In my own school system, the Band Boosters' Club meets the first Monday of each month — in addition to our general meeting we always have a program provided by our instrumental students. Also, twice a year I show color movies, taken by my good wife, of all parades, football game half time shows, etc. that our band has participated in.

We further found that our meetings had a greater assemblage by having the All-American favorite: doughnuts and coffee after the meeting was concluded. We have some 250 to 300 members present at all of our meetings.

Frankly, I feel that Band Parent Clubs are worth their weight in gold! They have helped many a Band Direc-

CARL FISCHER MUSICAL INSTRUMENT CO., INC.

tor, including myself; I sincerely feel that many frustrations can be avoided by calling on "Your Best Friend — the Band Parents' Club." Give them a chance! They will be glad to help you.

Remo Introduces New Snare Drum Practice Pads

Remo Inc., manufacturers of "Weather King Drum Heads," now produce a line of "Weather King Practice Pads." The "Weather King Practice Pads" have won approval of leading Bandmasters and percussion authorities thruout the country.

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Jimmy

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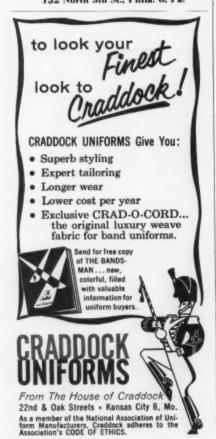


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AUDIO-VISUAL AIDS

(Continued from page 24)

Espagnol"-excerpt (Rimsky-Korskaov); "O Divine Redeemer" (Flagstad) (Gounod); "Only one of You" (D. King and Orchestra); "Another Time" (Vera Lynn with Orch.): "June Is Busting Out All Over" (Ted Heath & Orch.); Concerto No. 27 in B-flat. K 595-excerpt (Mozart); "Portrait Painter of Paree" (W. Atwell, piano); "Symphonie Fantastique", Op. 14-excerpt (Berlioz).

This new London ffrr stereo disc is tremendous! It has everything, and every neophyte stereo fan should have it in his library; not only is most of it enjoyable, but it will surely demonstrate your new stereo system. Most

highly recommended.

Long Playing Recordings

The Instruments of the Orchestra. First desk men of the Vienna State Opera Orchestra, with David Randolph (narrator). Two 12 inch LP discs in album. Vanguard, 256 West 55th St. New York 19, N. Y. (VRS-1017/8)

Seymour Solomon, in his introductory notes which accompany this set, says, "Actually, this album evolved out of a class which I gave several years ago demonstrating the instruments of the orchestra. In preparing for it I was appalled to find that I would need to carry along some twenty-odd discs, picking out individual snatches from each to illustrate a particular instrument or effect."

Music Libraries and Music Teachers in secondary schools and colleges will find this album to be the answer in demonstrating the instruments of the modern symphony orchestra. For example, the strings - are demonstrated bowed, plucked, muted; notes are played vibrato, staccato, spiccato; there are double stops, trills and tremolos. Mr. Randolph, demonstrates further how instruments should sound played on a good hi-fi phonograph; buzzes or rattles in the double bass sections, for example, indicate mechanical or electrical defects in the phonograph. Well performed with fine hi-fi reproduction and quiet surfaces. Higly recommended as a first

Hindemith: Nobilissima Visione. Philharmonia Orchestra conducted by Paul Hindemith. One side, and Hindemith: Concerto for Clarinet and Orchestra. Louis Cahuzac (clarinet) with the Philharmonia Orchestra conducted by the composer. One 12 inch disc, Angel # 35490TP \$3.98 (long playing).

This Angel disc is the second in a

series of a composer-conducted set of three. The first part of the disc is devoted to the suite from the ballet about St. Francis of Assisi written in collaboration with Leonide Massine of the Monte-Carlo Ballet Russe, in 1938. Hindemith's polyphonic skill is strong throughout. Taking as its the matic basis what is said to be a troubadour song, it builds upon a naive melody many variations, these being interwoven with other material of kindred feeling and suggestion. The wood winds have important roles to play in etching the lines of unadorned counterpoint. We have here the finest recording available.

Stealing the show, I find the "Concerto for Clarinet" to be the outstanding part of this recording. Written in 1947, it was dedicated to Benny Goodman. Not necessarily a virtuoso work, but yet demanding considerable an and skill. A four movement piece representing a clarinet concerto of the first order. Louis Cahuzac, noted French clarinetist, gives us a beautiful performance. Highly recommended.

Mozart: Concerto for Clarinet and Orchestra, in A-(K.662); Concerto for Flute, Harp, and Orchestra, in C (K. 299). Bram de Wilde, clarinet; Hubert Barwahser, flute; Phia Berghout, harp; Amsterdam Concertgebouw Orchestra, Edward Van Beinum, conductor, One 12 inch LP Epic Disc LC 3456. \$3.98.

It is a pleasure to recommend this disc of good, solid clarinet playing. The tone of De Wilde's instrument is beautifully caught by the engineers. Round, reedy and rich, an outstanding performance. The concerto for flute and harp, come forth in fine quality, although not in the class of the clarinet concerto. The sound of the orchestra is big, and at certain times it seems to overplay the part of an accompaniment. Much brightness and vitality, but all in good musical taste.

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Prokofiev: Concertos for Violin and Orch stra: No. 1, in D.; and No. 2 in G menor. Issaac Stern, violin; New York Philharmonic Orchestra, Dimitri Mitropoulos, conductor. (in No. 1) and Leonard Bernstein, conductor in (No. 2). One 12 inch LP disc, Columbia 11. 5243. \$3.98.

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Although several recordings are listed in the LP Catalogue for both compositions, I believe that this Isaac Stern Album would be recommended as the best on most all counts. The surfaces are most quiet. The engineering is of the best. The violin tone and orchestral support gives evidence of equal understanding and feeling.

Powell: Divertimento for Violin and Harp; Divertimento for Five Winds; Trio for Piano Violin, and Cello. Herbert Sorkin, violin; Margaret Ross, harp. Fairfield Wind Ensemble. Helura Trio. One 12 inch LP disc, Composers Recording CRI 121, \$5.95.

Here we have music of Mel Powell, New York composer, recorded for the first time. Evidence of the composer having studied with Hindemith is clearly shown. The Divertimento for Violin and Harp, has melody, clear line of tonal interest. The Divertimento for Five Winds will find interest for many. The Trio is truly a grand work, impressionistic with full rich tones. Performances and recordings are firstclass.

Filmstrips

MAKING MUSIC WITH WIND AND STRINGS. Scribner's. 1957. 32 Frames with captions and title frames in color. \$4.00 (Chas. Scribner and Sons, Education Dept., 597 5th Ave., NY 17, NY.)

Produced by David Goodman with drawings, paintings and cartoons. Develops scientific principles of instrument making through a series of experiments. Shows how musical sounds are produced, controlled, and amplified in the following instruments: flute, clarinet, oboe and bassoon; trumpet, trombone, French horn, tuba; violin, viola, cello and bass. Recommended for elementary thru junior high school grades.

MEET THE INSTRUMENTS. Bowmar. 1957. 2 filmstrips. Sound with captions color. The set \$19.75 (Bowmar Company Inc., 12 Cleveland St., Valhalla, N. Y.)

The filmstrips with disc recording, 78 rpm. 7 minutes and 21 minutes. Photographs and script. Explores the many and varied tones and sounds which, when played together, make the music of the symphony orchestra. The titles are: "Strings and Woodwinds", 51 frames; "Brass an Percussion", 42 frames. Recommended for late with all school grades.

Films

LIBERIA: ITS MUSIC AND DANCING. One 16mm sound film in color 131/2 minutes. Produced by Vogue Wright Studios. Distributed: Association Films, Free Loan.

Sponsored by the Firestone Tire and Rubber Company, this film shows the customs and culture of Liberia on the African continent. Being the most advanced in culture of any African group, the group clings to many of its traditional rites and ceremonies. The dominant instrument of Africa is the drum. The film shows how it

sets the tempo for work, worship and ceremony. The songs of Liberia, tell of heroes and hunters and sometimes of the American-born Liberians who returned to the country of their forefathers and founded the republic in 1847. Through this influence, the music of Liberia has expanded. Actual tape recordings and on the spot footage show Liberians dancing to smooth western rhythms of a jazz orchestra in the modern metropolis of Monrovia. This is the first film of four Firestone subjects on Liberia to be devoted exclusively to native dances and music.



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INTRODUCTION TO BATON TWIRLING. Mississippi University. 1955. One 16mm sound black and white film \$75.00 (Color \$150.00) Rent \$7.50. (U. of Miss., Dept of TV, University, Mississippi).

An instructor demonstrates the wrist twirl, figure eight, cartwheel, and the reverse wrist twirl and corrects the common mistakes of her beginners. Advanced twirls and a routine by the national champion are shown.

The End

Recruiting The Beginner

(Continued from page 38)

the 2 day instrument sales at the band hall by a reliable music dealer.

The pre-band period terminates with the procuring of the band instruments, and another Beginner Band is launched.

The End

National Catholic Bandmasters Association

(Continued from page 58)

by the committee. This report will be included in the 1958 Convention Proceedings. The Proceedings may be obtained by all members of the association. If you do not receive your copy please write the national office at Notre Dame.

Accordion Briefs

(Continued from page 65)

received his Bachelor of Music Education degree from Northwestern Uni-

versity in August.

The Egyptian Music Camp at Du-Quoin, Illinois, had an excellent enrollment for the week in June. The accordion enrollment was doubled and it is planned that next year the entire Camp will be devoted to the accordion for one week.

The Accordion Teachers' Guild has been invited by the National Music Camp at Interlochen, Michigan, to have accordion sessions for teachers and advanced students during the regular summer season and it is planned to promote this for the summer of 1960.

Both the American Accordionists Association and the Accordion Teachers' Guild will send contestants to the Coupe Mondiale (world contest) of

the International Confederation of Accordionists which will be held in Brussels in September. Traveling expenses will be paid by the respective organizations and after arrival all expenses are paid by the C.I.A.

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DRUM MAJOR AND TWIRLING

(Continued from page 26)

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The head and eyes are forward. In this particular strut the head could also be turned at a forty-five degree angle to the left. In either position the beauty of the strut would not be changed.

Position 1 can be held for either two or four counts. The last count will fall on the right foot and on the next step the arms and head are moved to position number 2.

Position No. 2

Since the last count, either count 2 or 4, occurs on the right foot, naturally count 1 of the second position occurs on the next left step.

Notice the contrast in position number two. See picture 2. The left arm is held directly out to the left, and it is horizontal. The left hand should not be held to the front since this position would not have the same desired showmanship appearance. The arm, however, may be held at a slight angle to the back. Notice how natural the strutting looks with the arm in this position.

The right arm is raised to a comfortable vertical position. The tendency for most strutters on the strut is to leave the right arm to low. Naturally in the low position the appearance of the movement is drastically changed. The arm will be held in this position for two counts and then returned to position number one.

Notice that the head is held straight forward which is the most natural and best appearing position during these two counts. For the first two counts, it was mentioned that the head could be held in one of two positions. For the third and fourth count, however, the straight forward position will be in better harmony with the arms than other positions.

Many strutters have a tendency to point their chin up or down. Both are improper. The chin should be held level at all times unless a different elevation is required for a specific strut.

Now critically observe the feet. The toes are pointed down. This is another part of the strutting which many strutters neglect. The toes should always be pointed toward the ground while executing most struts. If the strut requires a high kick, or some other unusual leg movement, the toe will still be pointed, but probably not toward the ground.

Thus for counts 3 and 4 of the strut the body movement will be as indi-



PHOTO 2 — Position for counts 3 and 4, or 5 thru 8 of strut.

cated in the second photograph.

After the fourth count the arms, head, baton are moved to the position shown in photograph number 1 and the entire procedure is repeated as often as desired.

This strut is an easy one and therefore especially merited for two or more twirlers. It will also look good when executed by one person.

The strutter will be able to add many varieties to this strut once the basic strut is mastered.

The End

Organ Talk

(Continued from page 44)

"When Johnny Comes Marching Home" to "Mexican Hat Dance" to "Melody of Love".

As stated on the cover, Hammond registrations are included and they are specialty ones; so are registrations for another organ that is not named.

The arrangements are flashy and most numbers have clever intros. It is taken for granted, possibly mistakenly, that the organist pictured on the cover is the arranger, Glenn Derringer. If so, he is a young chap, and judging by his arrangements he must be an accomplished organist.

It would be interesting, purely as a side light, if the back cover of this album contained some information about this organist; who he is, his background, and how he came to light.

This is not an album for beginners.



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THE BAND MUSIC LABORATORY

(Continued from page 28)

the concert. The smaller group offers that specific training in blending and perceptive listening that is not always apparent in the large organization. Holiday is a 6/8 Allegretto in C. Dynamic contrasts, precise attacks will be important here. Most important will be the ensemble - the staying and "feeling" together. The music is effective and offers some interesting possibilities. There are only a few technical spots but they are of short duration. The parts are clear, printed on one page and in the practical ranges. Gay and pleasant Class B-

Highlights from South Pacific. Rodgers & Hamerstein, arr by Philip J. Lang Williamson Music Co., FB

6.00 SB 8.00, 1958

The "Highlights" series have proven to be very useful at banquets and assemblies where easy light hearted music is needed. The playing time is never too long, this one just over 4 minutes. The well known music from the great musical is arranged in "sure" band keys and in the practical ranges Effective Class C

Prelude & Fugue in D minor, G. F. Handel, arr by Durley Mairs, E B Mark, FB 5.00 SB 7.50, 1958.

The music has been taken from the composer's Concerto #5. The music of Handel fairs pretty well in intelligent band transcriptions. It is surprising how little advantage is taken of the keyboard and orchestra music of Handel: here is a fine source for band arrangements. When someone mentions "fugue" the usual thing is to think of Bach. We should remember that Handel, too, wrote some very interesting fugues. The first section, the Prelude, is a slow 3/4 in D minor. The music is serious and stately, the triplets (coming after the second beat) must never be rushed. The fugue is an Allegro 4/4 in F. The subject is stated in the oboe (cued in cl) with its contrapuntal part (in the manner of a double fugue) in the second oboc (cued in cl). The subject is a playful one and looses much if played at break neck speed. The instruments are in their practical ranges. The parts are printed clearly. Handel came out ok in this arrangement. It is full sounding and lasts a bit over 5 minutes. Good Class C up.

Musica Simpatica, A Southwestern

FolkSong Rhapsody, by William E Rhoads, Summy-Birchard, FB 10.00 written 1 SB 15.00, 1958.

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Mr. Rhoads is the energetic young conductor of the University of New Mexico Bands. A sensitive arranger with a thorough knowledge of instrumentation, Mr. Rhoads has assembled an interesting group of folk song, The Rhapsody consists of four little known songs of the Southwest taken theme. T from the J D Robb collection. The the melo music opens with a hymn, Let Us All Go To Bethlehem. The section is slow 3/4 in the keys of Bb, G, and Db Horns, flutes, and woodwinds take the melodic material. The second folk song is a fast 2/4 dance. The tonguing must be precise and the rhythm sure. Keys used are Bb and F. For the third song we have a little valse in Db. The fourth is a slow habanera 2/4 in 6 minor. Musica Simpatica is challenging. A band must be alert and well trained to catch the various key changes. Attention must be called to the dynamics. There are a few challenging moments for clarinet (range to high F#) and cornet (range to high B). A very interesting and worth while arrangement for Class B bands and up.

Period Piece, by Philip I Lang Lawson-Gould, FB 4.50 SB 6.00, 1957.

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Music v osture.] nd legs iced in

Period Piece is an attractive gavotte B 10.00 written by one of the country's foremost arrangers. The music is light. c young cute, and rather charming. It will be welcomed by young bands as the ranges stay within the confines of the f instru "practical" ranges. The music is in Ab 4/4 and opens with four bars rhythmic vamp. The piccolo, flute, our little and Bb clarinet state the perky little st taken theme. The next section is in E' with the melodic material in the low woodwinds and baritone. A pleasant Class C number sure to brighten up any n is slow and Do program.

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Briefly Noted — Field Formations

Witch Doctor, Bagdasarian, arr by Paul Yoder, Hansen FB 2.00 1958 64 the third pts.

The formation is a witch doctor (as might be presumed) using a basic 60 piece band. The music is easy and challeng in a good "outside" band key. The ious ke parts are clear and directors will have no trouble separating the perforated few chal parts Class C.

Twilight Time Ram, Nevins, Nevet (range ins & Dunn, arr by Eric Osterling, Hansen FB 2.00, 64 pts and cond. nd worth B bands score, 1958.

Two stars are formed. The basic unit is again the 60 piece band. The music is easy in Bb and F. Class C

Theme from Zoro, Foster & Burns, arr by Eric Osterling Hansen FB 2.00 1958 64 pts and score.

Here is the music from the ABC-. TV Disney production. The formation shows a Z and sword. The music is a fast 3/4 in F. Class C.

See you next month.

The End

For Parents Only

(Continued from page 34)

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Music well-performed demands good osture. Lax back muscles and arms ind legs out of line decrease the deficed in growing children, prescribgree of musical excellence. Musicians become accustomed to assuming the correct postures by which they make the best use of the muscle power needed for their particular instrument. Good posture soon becomes a habit.

Poise and grace are also the rewards of music-making. Rhythmical movements come from a familiarity with music and carry over from the performance on the instrument to walking, sitting, gesturing and speaking.

In particular instances, the playing of a musical instrument can beautify. When orthodontic difficulties are noticed in growing children, prescribing the correct instrument can help counteract the malocclusion.

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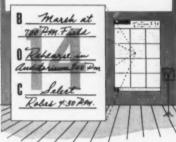
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"Keyboard Experience"

By MR. MARION EGBERT Staff, American Music Conference 332 So. Michigan Ave. Chicago, Illinois

A visit to Jackson, Tennessee just at the close of school was most revealing as I had the opportunity to interview classroom teachers, who are actively engaged in keyboard activities, private piano teachers, and parents, as to their reaction to the program these past three years. Without exception, those interviewed expressed significant ways in which the program had made a contribution. The teachers were gratified in the way the keyboard helped the off-pitch singer, and the general reading and fundamental understanding of music by the class. The parents were grateful for the evident interest in music study by their children, and the piano teachers noted the expeditious manner in which new students applied themselves in piano study. There is every reason to believe the keyboard program will expand greatly during this school year.

At the national convention of MENC in Los Angeles, this past spring, there was a great deal of emphasis on this phase of teaching, and the National Piano Committee, under the chairmanship of Dr. Robert Pace of Columbia University, will continue to stress the values of using the piano keyboard in the classroom throughout the next school year.

This summer, I have spent a good portion of the time preparing a suggested outline which is designed to help the classroom teacher extend keyboard activities throughout the school year. Such an outline has been requested by many teachers and supervisors. The outline makes reference to seven major song texts, The American Book Company, C. C. Birchard Summy-Birchard Publishing (now Co.), Follett Publishing Company, Ginn and Company, Georgian Institute of America, and McGlaughlin and Reilly Company. It covers material

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from grades three through six.

The outline does not go into de tailed instruction, for it is assumed the teachers who would use this material have already been indoctrinated with specific techniques necessary for using the piano keyboard. The outline has been prepared specifically for those teachers who have attended a keyboard experience workshop of the American Music Conference, however, any teacher who has some knowledge of the piano would find the outline useful in planning keyboard experiences for her students.

Another important source for teachers, who will be actively engaged in keyboard experience activities, is the manual published by the Music Educators National Conference, Keyboard Experience and Piano Class Instruction, edited by William Sur.



Report on Strings

By Frank W. Hill

It is hardly logical to report on the activities of strings over the country during "the past year" since string and orchestra activities know no "year" but continue throughout the summer months in various music camps from coast to coast.

A large percentage (which we hope will increase) of school orchestra di rectors and string teachers are members of ASTA. A "report" of their activities, therefore, represents the achievements of ASTA.

This past academic year made string history with two national conventions of ASTA; coordinated with M.T.N.A at Minneapolis in Feb. and with

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MENC at Los Angeles in March. Both meetings were well attended, with perhaps 200 at each of the many sessions devoted to string playing and disussion.

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Newly elected President of America's fast-growing string organization Gerald Doty, Montana State University, succeeding Frank W. Hill of Iowa State Teachers College. Howard Van Sickle, Mankato State College, Mankato, Minn., and President of the Minnesota ASTA Unit is the hardworking national Treasurer.

Paul Rolland, University of Illinois, continues to edit the "American String Teacher" magazine and serves with Kenneth Byler, Lawrence College, Appleton, Wisc., as Advisory Board on the various publications sponsored by ASTA.

Among the string highlights of last spring was the orchestra festival at Carnegie Hall in New York City last April. Featured were the Central Kentucky Youth Symphony Orchestra, directed by Marvin Rabin; the University of Texas Viola Ensemble, directed by Albert Gillis; the New Jersey Symphony Junior Orchestra, Jennings Butterfield, conductor; the Jacksonville, Florida, Youth Orchestra, directed by Josef P. Oszuscik; and the Milwaukee Silver String Club, conductor, Patricia Wojcik.

The annual Michigan String Ensemble Festival in May, held at Michigan State College, East Lansing, duplicated its success of three previous years with forty student trios and quartets which performed for advisory comments by professional authorities.

Various summer music conferences such as Aspen and Interlochen featured an imposing array of faculty "headliners" and an army of string students and teachers.

The growing list of orchestra festivals promoted by colleges and universities over the country testify to the intense interest in string playing. Dealers in string instruments and string music report a tremendous increase in sales; a reliable thermometer of string temperature.

Recent shop-talk of staging an allout midwest winter orchestra convention, perhaps in Chicago, on a parallel with the famed "Midwest Band Clinic" has aroused excitement with the bow artists.

Plans being formulated in ASTA circles for the coming year will include the annual national convention at Kansas City, in conjunction with the National Convention of the Music Teachers National Association February 20-25, and probably several other national meetings.

Rumors reach us concerning anticipated string festivals in such states as Minnesota, Ohio, New York, and

Publications for the coming year, from ASTA, include a re-print of Percival Hodges' excellent and au-thoritative book "Motion Study and Violin Bowing.'

Slated for revision and re-printing this year are John Bryden's "List of String Duos" and the extremely popular and valuable catalog of "Contemporary String Music."

A revised directory of string repairmen in the United States will be available soon, with a scale of prices.

Plans for the continuation of this string column include helpful articles by recognized authorities on various phases of string teaching. We hope you will read, think, and let us know your reactions. All comments are welcome, and, if you and space permit, will be printed for the interest and help they may afford our readers.

Applications for membership in the American String Teacher may be secured from Howard Van Sickle, Treasurer, Mankato State College, Mankato, Minnesota. Dues are \$5.00 per year.

The End



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ptember, 1951 September, 1958

THE DOUBLE REED CLASSROOM

(Continued from page 80)

such questions. However, just asking such routine questions without doing something constructive about them will never solve the problem, either. Let us be prepared so that we may galong in an easy manner accomplishing our purpose — what ever it may be.

Practical Tips

The opening term of any school year is very interesting and important. In general we are moving into higher grades, which means we are going to make more acquaintances, new friends, new routines for classes, different activities, more responsibilities. This all adds up to quite an order.

The reed is your number one problem — until you understand something about the intricacies and fallacies of

reed trouble.

Our number two problem is the instrument itself. The finest reed without an instrument to put it on is of no value whatsoever. Likewise, the finest instrument made is of no musical value without the reed to sound it. Hence, we find the reed and instrument to be inseparable musically.

My point is this — we may have a very fine instrument and perfectly good reed, but if the instrument is not in good playing condition, we are again at a loss to produce music. Having and keeping our instrument in good playing condition is a MUST for good performance.

For the beginning student — Consult your band director or music teacher regarding your instrument and reeds.

To you who have been playing for

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some time — I believe that you should accept these responsibilities. First of all, you should know the instrument well enough to know what to expect from it. Secondly, you should have had experience enough to know whether or not your reed is right for you. Sooner or later one should learn to trim or make his own reeds. This is by far the most satisfactory method in the long run for the double reed player.

Double reed sections are often hard to build up. The limited number used each season precludes a full group for the following season, unless a group can be formed as a training group for

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Finding an incentive for study of double reed instruments by forming groups of like instruments or groups composed of instruments of a section could very well help in keeping a group of woodwinds and especially double reeds ready for vacancies in the large groups. That is the practical approach to the ensemble benefits.

The musical gains from ensemble work with like instruments are invaluable and numerous. Close association with students all playing reed instruments gives added interest and problems of reeds can be discussed and solutions found.

In conducting woodwind groups for the past two years at band camps, I have found that the double reeds become accustomed to the sound of their own instrument and their reed neighbors. In most cases, the exposed sound and quality of double reeds had not really been recognized by the students until the actual experience had been created for them. Interesting and suitable music for ensemble groups must be used and is available now.

This discussion leads me to a very vital requisite for the double reed section: "TONAL BALANCE." Acting as adjudicator at festivals, I often note a complete lack of tonal balance in some section or smaller groups, such as quartets, etc. Players may be well matched technically and musically and still lack tonal balance. Each like instrument with an unlike quality of sound. This difference of quality in sound is not pleasing to the listener and gives a strident quality to the section or small group.

Tonal balance is acquired and student and instructor can effect it by listening closely to the sound produced on each note, each measure and each phrase.

Its nice being with you again. So long for now. See you next month.

The End

The "Mysterious" Violin

(Continued from page 37)

from the old violins of a hundred and fifty years ago, though the basic accoustical principals remain unchanged. Improved strings, chinrests, and mechanical devices solve many problems that beset the artists of yesterday.

All this is not intended to dim the romance of the violin. Poets have called the violin the "Heart of Music," and the "Voice of the Angels." In old instruments sometimes is inscribed "In

Life I was Mute; in Death I Sing." These may be apt descriptions only if the instrument is, from the purely practical viewpoint, capable of producing beautiful sounds.

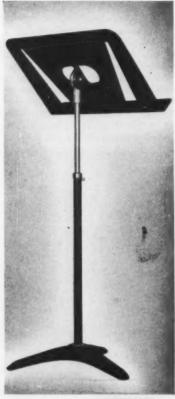
It is your responsibility, parents and teachers, to see that your child possesses a violin, viola, or cello that meets the requirements for making fine music and is a joy to play.

And Now 't's "Cool"

Among musicians, the term jazz is used to cover developments of American folk music. In the 1920's jazz was called Dixieland and ragtime; in the '30s it was big band swing and boogie woogie; it was bop in the '40s and now in the '50s it's "cool jazz." All of this American music grew from various families of folk music around the turn of the century, when the Western and hillbilly melodies and the American Negro blues began to converge.



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Music Department, State University Teachers College, Plattsburgh, N.Y.

September 1958 finds education undergoing a scrutinizing investigation by people from all walks of life; by teachers, parents, legislators, lawyers, and organizations seemingly composed of "experts" in the field. How we react as music-educators in these precarious and changing times, could influence the uncertain future of music in our schools, for which many have devoted years of dedicated service.

There are three obvious and immediate reactions. The first and weakest is appeasement. We can attempt to satisfy these individuals who are criticizing our efforts by adopting all suggestions for curriculum changes and following all recommendations, (Obviously ridiculous). Secondly, we can go into reverse and attack the critics by questioning their qualifications and backgrounds and accuse them in turn of destroying our schools. Or, finally we can adopt a policy of putting our houses in order by honestly evaluating our (own) abilities, methods, objectives, curriculum and our contributions to the school and more important to the individual child and finally to the community and to the human

In so doing, it would be well to think of ourselves as educators and not "specialists". We should honestly relate our objectives with the entire faculty and concern ourselves sincere ly with general curriculum. We cannot give lip service and at the same time focus on our unique problems and maintain narrow viewpoints.

Naturally, for an example, Band trips, Chorus or Orchestra performances out of town or local or state music festivals concern us greatly but we should make every effort possible to work out schedules that are agreeable to our fellow-teachers and administrators. Conversely the same courtesy should be extended the Debating team or Drama group as it affects our instrumental work. Good public relations will help insure mutual understanding. This school year particularly, we would be wise to make greater efforts to coordinate music into the entire school program. Our music should be shared by volunteerPublishers should send all material for review direct to Dr. La Mariana.

ing performances of our various groups.

Within our own ranks, we should cultivate a growing rapport between teachers in the various fields of music by creating broader and more comprehensive programs and reinforcing

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a total balance of music by emphasizing GOOD MUSIC in all areas.

Properly this September, we should all of us make that extra effort to explain the need of music in our schools and communities and our program for accomplishing the fulfillment of these plans. We must be careful not to be on the "defensive". Music should be presented as a vital part of the school curriculum in a balanced program.

In reflecting on these remarks, I feel the need here for a brief explanation lest my motives be misunderstood. It is customary for the September column to deal with some aspect of the beginning of the school year with variations. It seemed to me pretty impossible to ignore the present crisis as it effects music and write of the activities of "back to school". Being rather realistic, I took advantage of the opportunity to discuss our situation and attitudes. No intention of giving advice is intended.

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R STICKING

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I feel this school year, music as well as many other unrelated subjects, will be under fire and if we are aware of the situation and properly stand our ground, we will continue to go forward. Perhaps I am overly optomistic but I feel that concerted effort, patience and personal enthusiasm will keep us from not only loosing precious ground but will permit us to secure a permanent place for music in our school systems for all times.

When Sputnick and Russian scientific achievements are presented as "final" arguments for more science and less "frills" (and there are many who would place music in that catagory), we might remind our critics that it was also Russia who recognized a young Texas pianist with so much enthusiasm that the whole world clamored to hear him. We might also consider the Russian Ballet when on American tour this summer. Not only did our great mid-west acclaim them but also our large cities thundered applause and appreciation. It is obvious then that Russia (if we are obliged to look to her) is not oblivious to the place of the arts in this nuclear

Any hasty comparison of unlike cultures can give a very unfair picture and results can be distorted. At the same time, there lies great danger for human values, which take so painfully long to develop. My own personal feeling as I prepare this September 1958 column is one of disbelief that we must adopt Russian methods in our educational system. I much prefer to place my trust in our American way of life, which has always permitted each of us to develop according to his choice and his talents.

Reviews

Tournament of Temperments – K. Dittersdorf – (1739-99) – Arr. Emil Kahn – Pub. G. Schirmer – Price Set A – \$8.00, B – \$10.00, C – \$13.00, Parts 50¢, Extra Score \$3.50.

A fine addition of Baroque music to the repertoire for concert and school. Six movements from the Ballet — "Il Combattimento dell' umane pasioni". Very nicely arranged for orchestra; also playable in original version or with strings alone. Simplified 2nd violin and bass parts are available.

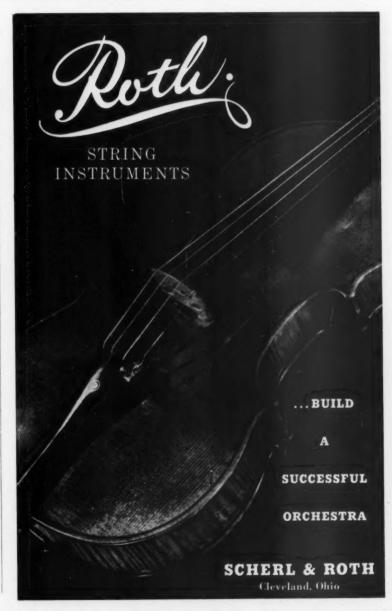
Scored for usual reeds plus bass clarinet or tenor Sax (Sub. for bassoon) and two alto saxes (Sub. for Horns). Two horns, two trumpets, three trombones, timpani, percussion

and piano. The parts are large and clear with rehearsal numbers. Full score with each set.

The Sections: The Proud, The Humble, The Eccentric, The Gentle, The Melancholic and The Spirited are not long. First and last selection are the longest and more difficult movements. The ranges for reeds and brass are not extreme. Parts are not difficult.

1st Violin includes 4th position in two movements, other playable in 1st position. (3 string chords in 1st and last movements); second violin — 3rd position; second violin simplified — 1st position consists of quarter and eighth notes. Viola — 1st position; Cello to 2nd position; Bass — 4th posi-

(Turn to page 86)



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(Continued from page 85)

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